# *The* MODERN ENGLISH INTERIOR

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Christmas 1929

# *The Modern English Interior*

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# *Introduction*

IN bringing together the series of plates which constitute the main interest in this volume, the purpose has been to show the different treatments favoured for the various rooms in the English house of to-day. The plates, it will be seen, have been sectionized, and with this arrangement it is possible to pass under review, in the most useful way, all manners of decoration, furnishing and equipment.

Before proceeding to consider these in some detail, it is necessary to deal with certain outstanding features in the general scheme of planning, both as regards new houses and existing ones. In the case of new houses, one has the opportunity to plan the rooms exactly as desired, whereas, with existing houses, one has generally to compromise, making such alterations only as are reasonably possible.

Alike from the standpoint of expense in building and convenience in everyday service, economical planning is quite a modern idea. In the houses which were built in England centuries ago, the rooms were placed haphazard, some of them opening into one another,

and others connected by awkward passages. At a later date, when formal planning was the vogue, far less consideration was given to convenience than to spectacular effect. This is seen, for instance, in large houses having extended wings, symmetrically designed, one of them containing the kitchen quarters, so far away from the dining-room that it necessitated a procession of dishes being carried along back passages, and even through the reception hall and gallery.

In the house of to-day the very reverse of this is seen. Convenient service is one of the principal features. The kitchen quarters may, and often do, occupy a wing by themselves, but this is in close relation to the dining-room. Frequently the latter is adjacent to the kitchen, with a service hatch in the dividing wall, but though this has the merit of extreme compactness, it has obvious disadvantages. A better arrangement, where space and funds permit, is to interpose a service pantry or lobby between the two.

The principal living-room in the smaller house of to-day is often planned to extend transversely, from front to back. In other schemes it comes longitudinally, with the dining-room next to it, these two rooms being given a sunny aspect, south or west.

The hall has to be, in the majority of cases, of strictly limited dimensions, but in plans

where it takes the form of a furnished room, a more spacious effect is possible.

Except on town sites, where ground values are high and the utmost use has to be made of the space, basements are no longer favoured. In the country, two-storey houses with the roof space utilised for servants' bedrooms, or a playroom, or simply for storage, is the common practice.

The bedrooms are so grouped as to get as much sunlight as possible, and the corridors giving access to them are restricted. One of the points in economical planning is to reduce corridor space to a minimum. Built-in fitments are becoming more and more adopted, and in place of the washstand, with its basins and ewers, is a hot and cold water fitment which saves a very great deal of daily work.

Bathrooms are small, but particular attention is now given to their finish and equipment, and, incidentally, colour is much used to make them more attractive.

When an existing house has to be dealt with, there are several expedients that may be adopted to make it more in accord with present-day needs. The hall is often found to be merely a passage, with rooms on either side of it. To give a more ample feeling to the entry, the dividing wall on one side may be taken down, and the room added to the hall, thus making it quite a good size. Or where two

rooms adjoin one another—say, a back and front drawing-room on the first floor—they may be thrown into one by demolishing the dividing wall. But perhaps the most awkward problem to deal with, as regards service, is the house with a basement. One way to overcome it is to install a lift from the basement kitchen to the dining-room on the ground floor, and even to continue the lift to the upper floors. This makes an immense difference to the everyday working of the house. Another treatment can be adopted in the case of a basement house which has a flight of steps leading up to the front door. These steps can be taken completely away, the doorway filled in solid, or altered as a window, the soil removed from the front area, and a new entry made at ground-floor level. So, what was formerly the basement becomes the ground floor, and it is generally possible to utilise some portion of this as a dining-room in close relation to service from the kitchen.

Thus, by close consideration of the plan, or by making structural alterations like those just indicated, the general scheme of the interior can be brought into harmony. Afterwards, each room comes in turn to be individually considered, and it is especially helpful then to have a wide range of decorative schemes and arrangements of furniture, such as this volume presents. The illustrations offer in-

numerable suggestions which can be adopted either for houses to be built or for those already existing, for the general treatment of rooms or for details of them.

Obviously, the choice in all these things is governed by personal taste, available funds, and, often, existing furniture. Comfort for the body can be obtained against any background, whether it be frankly modern or inspired by bygone styles, but comfort for the eye is dependent largely on what the eye desires to see. Take, for example, one person's ideal of a sitting-room—a long low room with timbers exposed in walls and ceiling, its windows latticed and enlivened with heraldic panes, a roomy fireplace of the old sort with a basket grate or logs burning on the hearth, old oak furniture, the floor covered by a pile carpet or large rugs, prints on the wall that display a bygone quaintness, a settee and easy chairs deeply sprung and luxuriantly stuffed, and minor pieces of furniture and ornaments in sufficient profusion to give a general sense of well-being.

To others, however, all this may be taboo. They do not desire the old-fashioned setting, or at least the inspiration for it must come from a much later date, the eighteenth century. So their preference is for a sitting-room in more formal style, with refinement in all its details: say, a room with panelled walls painted

parchment colour, sash windows hung with gaily patterned chintz, walnut or mahogany furniture displaying a fine sense of design and the art of the cabinetmaker, a floor of low-toned oak boards overspread with Persian rugs, wall brackets and other lighting fittings of graceful outline, and so forth.

Or take yet another conception of what the sitting-room in a modern house should be—wholly modern. No trappings of the past will be favoured; instead, the whole room must be a frank expression in terms of to-day. Colour will enter largely into it, and bright colour too. The furniture will be designed on direct lines, and there will be only so much of it introduced as is actually needed for the uses of the room. Very likely, mouldings will be omitted as unnecessary items, and even the mantelpiece will be absent, or will assume a form of flat-fronted marble or other surround to the firegrate.

It is a case again of many minds, many modes. To dogmatise, therefore, is merely to impose the opinions of one group of persons or another. It is not the purpose of these notes to dogmatise, and in bringing together the plates in this volume, catholicity of taste has been expressly kept in mind. So it will be seen that in dealing with the various rooms of the house all kinds of different treatments are illustrated. The merit of this

arrangement is that each individual will thus find throughout the volume examples of rooms treated in a manner which he or she personally favours. Occasion may here be taken to repeat that in the furnishing of rooms, as in the design of houses, there is no better way than to study what others have actually done. The rooms are the exemplars; they speak for themselves, and do not demand extended description. The illustrations here given, therefore, have mere annotations indicating some of their outstanding features, with notes about the colour scheme.

Furnishing and room decoration is a many-sided problem, and furniture often constitutes the major portion of it, because people very often have to furnish or refurnish with pieces they already possess. The newly-married have the opportunity of starting entirely afresh, and to them especially we should look for rooms completely embodying their particular ideas; but, in point of fact, few people starting to furnish a house in these circumstances have the necessary funds to do all that they would wish. It may be argued, too, that the best of all ways of furnishing a house is not by doing everything forthwith, but by making successive additions as the years go by. Thereby individuality finds its natural expression.

The " period " room is certainly to be discredited, for it is no more than a dull, dead

repetition of a past time totally unconnected with the present. It has inevitably the look of a museum, not that of a room which belongs to living persons. To repeat exactly the furnishing features of, say, a room of the mid-eighteenth century is merely to echo the taste of that day. At the same time, accepting more or less the general background, it requires a nice discrimination to introduce features that express one's own individuality. The greatest risk is when furnishing is done at the hands of the salesman, who may, indeed, know a great deal about style and fixtures, but is ignorant of his customer's own home, never having seen it. When furnishing is done in this way it is best always to avoid anything which is self-assertive, for if a piece of furniture or a pattern on a carpet or curtain stands out in a showroom, it is certain that it will stand out more in one's own house. And little incongruities must not stand out. They may be allowed for the sake of comfort and homeliness, but they must "keep their place," or goodbye to harmony.

There are hosts of things which may quite legitimately find place in our homes, merely because they interest us. China attracts many people, prints and engravings others, while the vast majority, it is to be feared, are not definitely interested in any one form of decorative expression, but have an almost incurable

passion for " ornaments." The immense output of Japan alone in the way of what one must regard as perfectly useless ornaments is a very significant commentary upon the widespread desire to become possessed of futilities. Yet the very fact that this desire is so universal seems to suggest that it is fundamental and sincere. It is not, therefore, that the buying of ornaments is in itself an artistic sin, but that this buying is done without discrimination. That is the cause of so many homes becoming full of what is subsequently thought to be rubbish. A good maxim to remember is that ornaments decrease in value as they increase in number.

Another aspect of furnishing which constitutes a problem is created by existing possessions. This applies especially to those who are refurnishing. They find themselves with tables and chairs, wardrobes and chests, which they recognise as being of no particular merit from the standpoint of design—pieces, perhaps, of mid-Victorian date. Nevertheless, they are of sound workmanship, and actually they are thoroughly serviceable. If they happen to be too flagrant, it is really best to get rid of them, for in no way can they be camouflaged; their very size and form may preclude this; but by careful placing in the room they may yet be accommodated without material detriment to the general effect.

Furniture of this kind will be seen in many illustrations shown in this book. In passing, it may be noted that much can be done by repainting. Thus, a commonplace cupboard, yellow " grained " perhaps, in the style of the nineteenth century, may be stipple-painted in apple green or some other gay colour, and in this way be made to look very different, and most attractive.

Again, existing rooms devoid of any architectural features can be made interesting by the introduction of these. For example, the recesses on either side of a chimneypiece can have cupboard fronts built into them, and if there should happen to be a mantelpiece of such bad design that painting will not camouflage it, then, at no great expense, it can be removed and a more satisfactory mantelpiece and fire introduced. Many people find themselves confronted with marble mantelpieces of Victorian date. The earlier ones, with a plain shelf and pilaster sides, are quite acceptable so far as form is concerned. It is their white marble which offends, being so stark. A good plan is simply to paint it a quiet tone to harmonise with the walls, or, in a room where the surroundings permit, it may be painted some bright colour. The mantelpieces of later Victorian date, however, are often of formidable coloured marble, elaborately embellished. An alternative treatment to their removal is

to box them in with a wood casing of seemly form, and to paint this in the manner just suggested.

The subject of colour schemes in general is too large to come within the compass of these introductory notes, but one or two points may be emphasised. To select some particular colour for the walls of each room is a frequent practice, but it has the fault of producing a rather disturbing effect. In the small house it is often better to have one uniform colour, say, ivory tone or cream, as the background, and to gain variety in effect by using different furnishing fabrics. It is true that aspect must be considered, for a room facing north will demand a warmth of colour which is not required in a room facing south. In recent years this has been well recognised, and rooms with a cold aspect are made pleasant with walls of a warm yellow tone. The effect is improved, also, by carrying this tone over the ceiling. The white ceiling is a great reflector, but it has a chilly appearance, especially when, as he often does, the decorator uses a white with blue in it.

Panelled walls can be extremely pleasing, and they possess the merit of being lasting. An oak-panelled room, for example, though it costs a good deal in the first instance, will last a lifetime, and involve no expense in maintenance, whereas distempered or papered walls

require to be periodically renewed. In this connection attention may be drawn to the modern possibilities of plywood. This material is obtainable in large sheets, and can be used very economically for covering walls.

Another economical treatment is by the use of mouldings nailed to the wall surface. This gives the effect of panelling at small expense. Care needs to be taken, however, in the selection of suitable mouldings. Often they are too deep and coarse.

Floors can be of many kinds to-day. There is nothing more satisfactory than a floor of oak, laid in narrow lengths. Where deal boards exist they can either be stained or painted. A good penetrating stain should be used, and the surface then finished with wax polish. Linoleum is now to be obtained in excellent patterns. There are, for example, some which simulate parquet so closely that only a close examination reveals what they are. With linoleum in new houses, however, when used on ground floors, it is necessary to guard against dry rot. At least six months or a year should be allowed to pass before any boarded floor on the ground floor of a new house is covered with linoleum; for the spores of dry rot may be in the wood, and the tight covering of the floor with a material which prevents aeration may bring about just those conditions that foster the growth of the spores of dry rot.

In the working parts of the house it is a matter of individual opinion as to which is the best kind of floor. Some people favour tiles, others wood blocks, others jointless flooring, others linoleum. Tiles are lasting, and when wax-polished they do not show marks, but they are noisy to walk upon and "bad for the feet." Wood blocks will stand any amount of hard wear, but they are absorbent. Linoleum is both cheap and serviceable. Jointless floors have the merit of providing a surface which can be laid from wall to wall and finished at the angles with a curve that facilitates cleaning. They need, however, to be well laid. If the work is not properly done, there is a tendency for them to flake up and wear badly in patches. They are generally laid in two skins, the upper being harder than the lower one, and it is when the hard upper skin is broken that bad patches make their appearance in the floor.

Among the minor details in the decoration of rooms, attention may be drawn especially to the treatment of window curtains and the selection of lighting fittings. Very often a room, otherwise pleasing, is marred by curtains that are not well hung and look unfinished at the top. The ponderous pole with its rings is now out of favour, and in its place we have adopted new ways of hanging curtains by means of little runners on a metal rail that

can be bent to suit the shape of any window. But, apart from the method of hanging, curtains demand a heading or a valance. This gives them a proper finish.

Lighting fittings are among the things which are not properly considered. The greatest care may be given to the colour scheme of a room, and to the selection and placing of its furniture, but often an ordinary pendant light is hung from the centre of the ceiling by an electric flex, which looks " thin." A chandelier or electrolier needs to have its chain or other support covered by a decorative rope with tassel end, or, if a bowl fitting is used, then its supports should be of sufficient size to look substantial. With wall lights it is necessary to see that they are placed at the right height; frequently they are set too high on the wall; and the lights need also to be pleasantly shaded.

## Hall and Staircase

The first impression of the furnishing of a house is given at once upon entering. For this reason, therefore, if for no other, the hall demands some thought. In houses where it is no more than a passage, the already restricted space should not be encumbered with furniture that is suited to a more roomy entrance. At the same time in every hall,

however small, it is necessary to have some article of furniture on which letters, cards, gloves, etc., can be put, and unless there is a cloakroom, some sort of accommodation for hats, coats and umbrellas must be provided. The "hall stand" beloved of a former generation has now fortunately gone out of favour, and in place of it, where enough space exists, may be put a free-standing cupboard, containing a shelf for hats and hooks for coats. Umbrellas are more troublesome to provide for. If the ideal umbrella-stand exists, it is a close-kept secret. Most of them have a common fault in the ease with which one umbrella can be torn by the ferrule of another getting inside it. The best solution of an awkward problem is, perhaps, by means of clip-holders attached to the wall, with a narrow trough for drippings, but the wall needs to have a surface covering of some sort that is not affected by damp—say an enamelled surface that tones with the scheme.

The treatment adopted for the walls of the hall must, to a large extent, be influenced by that of the staircase, for in so many houses the stairs go straight down into the hall or passage. Often it is far the best plan to use a plain deep buff, cream, or primrose colour on the walls. Where the hall is not of the passage type, but assumes rather the nature of a room, it can be furnished in consonance with the

circumstances. It may become a sitting-place, and its furnishing and decoration then need to be regarded in the same way as a sitting-room, always remembering that the hall is still a communicating place, and must not be overcrowded. The walls of the staircase offer so large a surface that it is necessary to bear in mind what the general effect will be. In a hall which has its floor covered, say, with linoleum in large squares of black and white, a pleasing result, and a serviceable one, is given by a marbled paper with a waxed surface. There are possibilities of treatment also with plywood or linoleum used as a dado.

The treatment of the staircase woodwork depends on its nature. If it is of oak, it is best to treat it with lime—which will give it a grey tone—and then to wax-polish it. It should never be oiled, as this gives the oak a yellow tone and a " gummed-up " look. Where the stairs are painted, black and white is an effective combination—black treads and risers with white balusters.

The carpet should be considered in relation especially to everyday wear. Something is wanted that will not show marks readily. A string-coloured hair carpet with a black fleck running through it is satisfactory, but even more so is a good-quality patterned carpet.

Lights in a hall should be carefully shaded and should give a mellow glow—a feeling of

welcome. Many possibilities are offered by modern fittings, with lights concealed behind a tier of shallow bowls fitting close to the wall, while, for a hanging light, a star-shaped fitting, or a lantern of good outline, commends itself.

## Dining-Room

It is not so long ago that the approved scheme for the dining-room in the English house was one with dark red paper on the walls and a Turkey carpet on the floor. Taste is a varying thing, and each generation puts the seal of approval on its own ideas, but the red dining-room has surely been well replaced by the treatments which are now favoured.

The dining-room as a place for meals should have a fresh, inviting appearance, and also it should not be encumbered with unnecessary pieces of furniture and ornaments. The present vogue for plain wall treatments in light tones is all to the good. Here again there are many opportunities to adopt modern materials: for example, plywood or painted treatments. A smooth plaster wall rubbed over with wax polish has a very pleasing look, and the tone will suit any kind of furnishing. There are endless combinations, too, of "glazing"—that is, the painting of one colour over another. Or, turning to wallpaper (which, after being ousted by plain surfaces for a couple of decades,

is now coming again into favour), some individual results can be obtained with patterns based on Chinese designs. There are also landscape papers which can be used very successfully, as can be seen from some of the illustrations in this volume.

The floor treatment is the foundation of every scheme of room decoration, and in the dining-room, as elsewhere, this needs to be kept in mind.

One point worth mentioning in regard to the dining-room carpet is that a design with a central medallion is often unsuitable, as it is not always possible to lay it in such a position that the centre of the carpet and the centre of the dining-table accord with one another; and unless this is the case the result is a loss of symmetry which is displeasing to the eye.

Just as the red dining-room has passed out of favour, so, too, has the massive sideboard.

For our principal pieces we are reverting to Queen Anne and Georgian styles, or, in a deliberately modern room, to pieces which are designed on frankly modern lines.

## Living-Room

In the average English house of to-day the term "living-room" or "sitting-room" more appropriately defines the room which was

formerly called the "drawing-room"— regarded by a bygone generation as a place where best behaviour and a certain frozen dignity should prevail. With this change of outlook has come a change in the furnishing and decorative treatment of the room. In the living-room one must be able to live easily, without any feeling of restraint. This means, among other things, that there shall be chairs and settees that are thoroughly comfortable in use, as contrasted with those chairs of spindly character upon which one sat with a certain amount of trepidation, or those other chairs which were regarded as so precious that they lived in linen overcoats most of their time.

The furnishing of the living-room will depend largely upon personal predilections, but the colouring of its walls, hangings, etc., is much governed by the aspect. Living-rooms generally have a warm aspect—west or south—and in such a situation cream, ivory, or parchment-colour distemper or paper is always satisfactory. Plenty of colour can be introduced in the hangings and chair coverings.

As regards the arrangement of the furniture, it is of first importance that this should not be overcrowded, and especially is it desirable that the middle of the room be kept more or less as a clear space, and not encumbered with meaningless small tables and chairs. The

accommodation of the piano is often rather a problem, because its placing needs to be considered both from the musical point of view and as regards its appearance in relation to the other furniture. The piano is so distinctive a piece that it cannot be grouped; it must stand by itself.

In the living-room especially it is important to observe a proper sense of scale. This applies not only to the furniture, but also to the texture of the materials used. Coarse coverings of rough woven texture are often used with bad effect, and may look as out-of-place in a particular living-room as a tailor-made costume in a ballroom.

## Bedrooms

Emphasis has already been laid on the fact that personal taste is the governing factor in every furnishing scheme, and in regard to bedrooms this is particularly so. But, broadly speaking, the general effect of a bedroom should be light, soft and restful. If a patterned wallpaper is selected, the greatest care should be taken to choose one which is not wearying to the eye. Generally a plain-coloured wall surface is best.

The question of colouring depends entirely upon the aspect of the room and the amount of light it receives. The colder colours, blues,

greens, greys and mauves, should be used very sparingly unless the room gets more than its share of sunlight; and even then the pale shades of those colours should be avoided, because they can never hold their own, decoratively speaking, against bright sunshine; in fact, pale blue and pale green serve no useful purpose whatever from the decorator's point of view. Grey is in a somewhat different category. Being a neutral shade, it can be used for walls in rooms which have even a cold aspect, provided it is not leaden, and the necessary warmth of colouring supplied by curtains, carpet, bedspread and other items. But cream-coloured walls would look better in the majority of cases, and creamy-white paint is the pleasantest for woodwork.

The choice of bedroom furniture is influenced, once again, by differences of taste which have already been touched upon. At any rate, the selection of a bedroom " suite " is no longer regarded as the only right and proper thing to do. Instead, the common practice to-day is to bring together pieces of varying character, and they can be made to live together quite happily. But, above all, the bed must have modern springs, whatever may be its general form or its coverings. For the dressing-table much use has been made of sofa tables and writing tables, with a stool or low chair as a convenience to the toilet.

The perfect bedroom has its own bathroom opening out of it, but where this does not exist it is well to introduce a fitment with basin supplied with hot and cold water. This can be contrived in a recess, and proves always a great convenience.

## Study and Library

The study is essentially a room which should have an intimate air. It is more or less private, and possessions of quite personal interest can properly find a place in it. Here, for instance, may be gathered together those photographs of one's family or friends which so often look out of place on the sitting-room mantelpiece.

The whole furnishing scheme of the study should be of a cosy, comfortable nature. Modern easy chairs covered in hide will fit admirably into the scheme, and their every-day service will endear them to their users. The study should avoid any appearance of formality. It is a place where one sits and reads, smokes or writes, in quiet seclusion. Brown paper makes a good background, and in conjunction with it may be hangings of bright but not vivid colouring.

The floor covering here, perhaps more than in any other room, needs to be of a kind that will withstand everyday use without showing marks, and in this respect a patterned carpet

is commendable. We are too often the victims of our floor coverings.

If the room is much used, an open fireplace—say, a modern hearth fire—should be installed, but for intermittent use a gas fire is a labour-saving alternative.

Bookcases or shelving of one kind or another will be needed. The whole of a wall lined with books has an engaging air, apart from the purpose of accommodating one's literature. In the library proper the accommodation of books is the primary concern, and shelving should be treated as a structural item. A room expressly used as a library, moreover, should be of a rather more formal detached character than a study.

### Nursery and Playroom

Small folk spend so much of their time in the nursery, and at an age when their susceptibilities are so much keener than those of grown-ups, that no pains should be spared in making the room as attractive and comfortable as possible. As to the decoration, everyone agrees that animals are desirable, and a row of them in the form of a dado frieze is a simple and pleasant expedient. The part of the wall which is in reach of sticky fingers should be plain, so that all possibility of colour coming off, and being transferred to the mouth, is

avoided. There are many washable wall coverings available, but a good plain paper is quite satisfactory.

The best floor covering for a nursery is linoleum or cork carpet, which is washable and can be completed with a few bright rugs. Furniture should be limited to essential items, such as a sturdy table, chairs in keeping with it, a toy cupboard and some shelving: and where small children are concerned, it is well for all sharp corners to be rounded off.

A valuable item of equipment is a glazed nursery cupboard built into the wall. This is easily accommodated by removing a few courses of bricks at a convenient height from the floor, and building in the fitment with a couple of ventilating bricks opposite the openings. The specific use of this handy little cupboard is for keeping milk, etc., in a cool and sanitary place in the nursery itself, and it is especially useful in times of illness for special diets and medicines.

The nursery should have an open fireplace (protected by a wire guard), in order that the room may be well ventilated, and it is most important that the aspect of the room should be sunny. Its windows, moreover, should be glazed with the new kind of glass which admits the ultra-violet rays.

## Bathroom

Of all rooms in the house the bathroom is the place where, if desired, one can indulge in extravagant decorative fancies. We do not live in the bathroom, and it is permissible, therefore, to essay here such treatments as could not be countenanced anywhere else. Thus, modern paints may make a brave display of colour on the walls and on the few pieces of furniture which are the only things required in a bathroom. Alternative to paint or enamel on the walls, glazed tiles can be used. These need not, however, be dead white, for coloured tiles are just as hygienic and are more pleasing to the eye. Or the walls can be covered with rubber sheeting, which is now made both plain and in marbled patterns.

The bath can be built in between walls where the dimensions of the room will allow this; otherwise we may adopt the modern type of bath with sides enclosed by porcelain-enamelled casings or marble slabs. Instead of being set in a corner, there is much to be said for the placing of the bath standing free from the middle of one wall.

White enamelled taps save labour in cleaning, but nickel taps are nearly as good in this respect and are more lasting. An electric or gas fire adds comfort to the room where no radiator system exists. Where there is such a

system, a heated rail will serve the dual purposes of warming the room and keeping towels dry.

For the floor covering there is nothing better than compressed cork tiles. These are warm to the foot and do not readily show marks.

## Kitchen

In the modern English house of average size the custom is no longer to treat the kitchen and the scullery as separate working places, but to combine them in one room, which serves the purposes of a domestic workshop. Here the common practice is to instal a gas or electric cooker side by side with an independent boiler for hot-water supply. But it is questionable whether it is not better to keep the two apart, leaving the cooker standing free and so enabling pots and pans to be handled with greater convenience. Where a range is installed, one that burns anthracite has the special merit that no flue-cleaning is required, and the fire can be kept in overnight.

The finish of the floor is an all-important matter in the kitchen. A tiled floor has points in its favour, but in the majority of cases linoleum is favoured, and certainly a small black and white or blue and white check pattern is attractive, as well as being serviceable. Where a stone floor exists, the most

suitable covering is cocoanut fibre matting, which is now woven in attractive patterns as well as in the natural buff colour. For the walls of a kitchen, there is nothing better than glazed tiles, but these are expensive. Instead, the wall surface can be treated with an enamel paint, and the ceiling too, and as kitchens generally have a cold aspect, north or east, it is advisable for the wall colouring to be of some pleasant tone of yellow. The woodwork of dresser, doors, etc., may be painted a dark rich blue. It is advisable, however, that it should not be plain paintwork, but combed, as the former shows marks too readily, whereas the latter is almost as serviceable as the familiar " graining " which, even though mistaken in idea, has at least withstood the wear of every-day use.

R. RANDAL PHILLIPS.

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# HALLS AND STAIRCASES

AN ENTRANCE HALL WITH A WELCOMING AIR

*The walls and woodwork are silver-grey, and the floor is laid with black tiles overspread by modern rugs of a buff tone edged with red*

THE STAIRCASE HERE ASCENDS FROM AN INNER HALL, APPROACHED THROUGH A VESTIBULE FROM THE FRONT DOOR

*The colour scheme is grey and white—grey-blue on the walls, with white painted woodwork, and rugs on the parquet floor*

THE TOP OF THE SAME STAIRCASE

*W. J. Kieffer and H. S. Fleming, Architects*

*Showing the ample landing, and the three tall windows that flood the staircase with light*

*Cecil Brewer and Dunbar Smith, Architects*

AN INNER HALL IN A COUNTRY HOUSE, TREATED AS A GALLERY, WITH THE STAIRCASE RISING FROM ONE END

*On the right is a doorway to the entrance hall : on the left is a loggia. The walls are panelled, and the ceiling is vaulted in plaster*

*Imrie and Angell, Architects*

A LABOUR-SAVING TREATMENT

*This hall is paved with 9 in. quarry tiles, and these are also used for the treads of the staircase, in company with brick risers. The walls are rough plastered, and the doors are of oak*

*Unsworth and Triggs, Architects*

A SIMPLE TREATMENT WITH A WELL-SCHEMED STAIRCASE

*A long-case clock and an old corner cupboard give a homely feeling*

*Edward Warren, Architect*

A SMALL HALL WITH AN AIR OF SPACIOUSNESS

*A striking effect is gained by the contrast between the plain wall surfaces and the black and white marble squares on the floor*

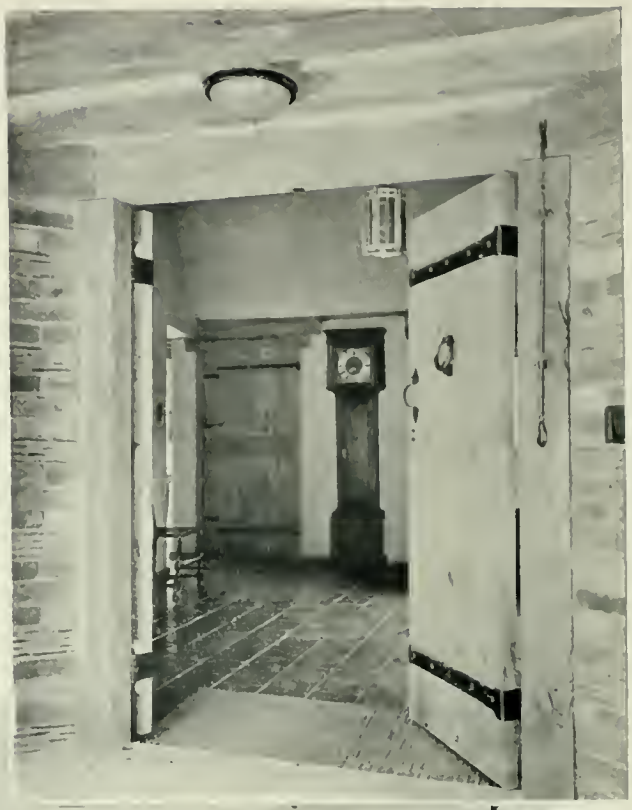
*E. Lutyens, C.B.E., Architect*

WITH BALUSTERS OF GRACEFUL FORM, PAINTED WHITE, SET BETWEEN NEWEL POSTS OF OAK

TWO VIEWS OF AN ENTRANCE HALL IN A COUNTRY HOUSE

*Cream distempered walls are here in company with sturdy oak doors and a floor laid with 9 in. square brown tiles, wax polished. To the left of the entrance doors a letter-box is contrived in the wall, and on the right is a recess for the telephone*

*Forbes and Tate, Architects*



A STAIRCASE LANDING WITH THREE-LIGHT WINDOW OF STEEL CASEMENTS WITH MARGINAL BARS

*G. Alan Fortescue, Architect*

AN ENTRANCE HALL THAT IS A "HOUSE PLACE"

*A pair of glazed doors on the left open into a vestibule. Opposite, under the windows, is a neat arrangement of radiators with grille front*

*E. Guy Dawber, F.R.I.B.A., Architect*

*Sir G. Gilbert Scott, R.A., Architect*

TOP-LIGHTED STAIRCASE HALL IN A TOWN HOUSE

*View from first-floor landing. The walls, kept perfectly plain, are finished with a frieze of amorini on a soft green ground*

*Robert Atkinson, Architect*

A SMALL ENCLOSED STAIRCASE

*The treads are of oak, left uncarpeted, and the walls and woodwork are painted ivory white*

A SIMPLE STAIRCASE IN STRAIGHT FLIGHTS

*Incidental items to be noted in this scheme are the effective placing of a chest at the foot of the stairs, and the star-shaped lighting fitting that hangs from one of the ceiling beams*

*Richardson and Gill, Architects*

IN THE GEORGIAN MANNER

*This staircase, in a country house, has its balusters grouped in threes to every tread, the sweep at the foot being gathered round a central newel*

*Walter Cave, Architect*

A WHITE HALL

*With the staircase rising from one side. Notes of colour are given by the plates and the pharmacy jar on the chimneypiece*

*H. Maberly Smith, Architect*

A LIVELY AND INDIVIDUAL TREATMENT

*With a fireplace faced with tiles in receding stages*

*Geoffry Lucas, Architect*

A HALL TREATED AS A FURNISHED ROOM

*The walls are panelled and painted white*

A SMALL HALL WITH COVERED PORCH BEYOND

*Sharp notes of colour are given by the tile panels of the fireplace*

TOP OF A STAIRCASE WITH SOLID BALUSTRADE

*This is definitely modern in treatment, and very practical, for everyday labour is saved by the absence of balusters. The dado is stippled a bright blue, with maize colour on the wall surface above. The standard light is well placed, and admirably in keeping with the rest of the scheme*

*Robert Lowry, Architect*

A FURNISHED HALL IN A COUNTRY HOUSE

*The walls are white plastered, and the floor is laid with large square tiles. An oak cupboard fits happily into the furnishing scheme, and accommodates hats and coats out of sight*

*Oswald P. Milne, Architect*

IN A SMALL TOWN HOUSE

*This is a view looking down into the hall from the staircase. The house is not a new one, but has been so largely altered as to gain entirely fresh character. The most has here been made of the passage type of hall. It is well lighted by the window in the end wall*

*Darcy Braddell, Architect*

AN L-SHAPED HALL

*The entry is through the doors seen in sharp perspective on the left. There is an effective grouping of old prints in narrow black frames on the end wall*

*Kieffer and Fleming, Architects*

*Oswald P. Milne Architect*

A HALL OF CORRIDOR TYPE,
PLEASINGLY FURNISHED

*H. L. North, Architect*

A HALL FIREPLACE IN A RECESS LINED WITH ELM BOARDS

*Imrie and Angell, Architects*

AN OBLONG HALL WITH STAIRCASE AT ONE END

*The walls are grey-green, with woodwork painted a darker tone. The floor is laid with oak boards, and black tiles are used as a skirting*

*Morton Macintosh, Architect*

WITH A MARBLE FLOOR IN SQUARES OF GREEN AND WHITE, AND OAK PANELLING

*Walter H. Brierley, Architect*

A HALL WITH GREY DISTEMPERED WALLS AND WHITE PAINTED WOODWORK

*Oswald P. Milne, Architect*

A STAIRCASE LANDING AND CORRIDOR IN A COUNTRY HOUSE

*Oswald P. Milne, Architect*

AN OUTER HALL LEADING THROUGH TWO ARCHES INTO AN INNER HALL

*John D. Clark, Architect*

A HALL PANELLED IN PINE LEFT ITS NATURAL COLOUR
*China here again forms an incidental item in the furnishing scheme*

STURDY AND SERVICEABLE

*This staircase, of oak, has turned balusters of early form, with a stout handrail. The oak has been given a greyish tone by the application of lime, and the surface is wax-polished*

*G. Blair Imrie, Architect*

A STAIRCASE OF THE SIMPLEST SORT

*Rising in three straight flights to the first floor. In a small house in the country*

*H. C. Hughes, Architect*

WITH OAK BALUSTERS OF GOOD OUTLINE

*At the top of a staircase which rises between walls, and has a handrail carried on brackets*

*W. R. Davidson, Architect*

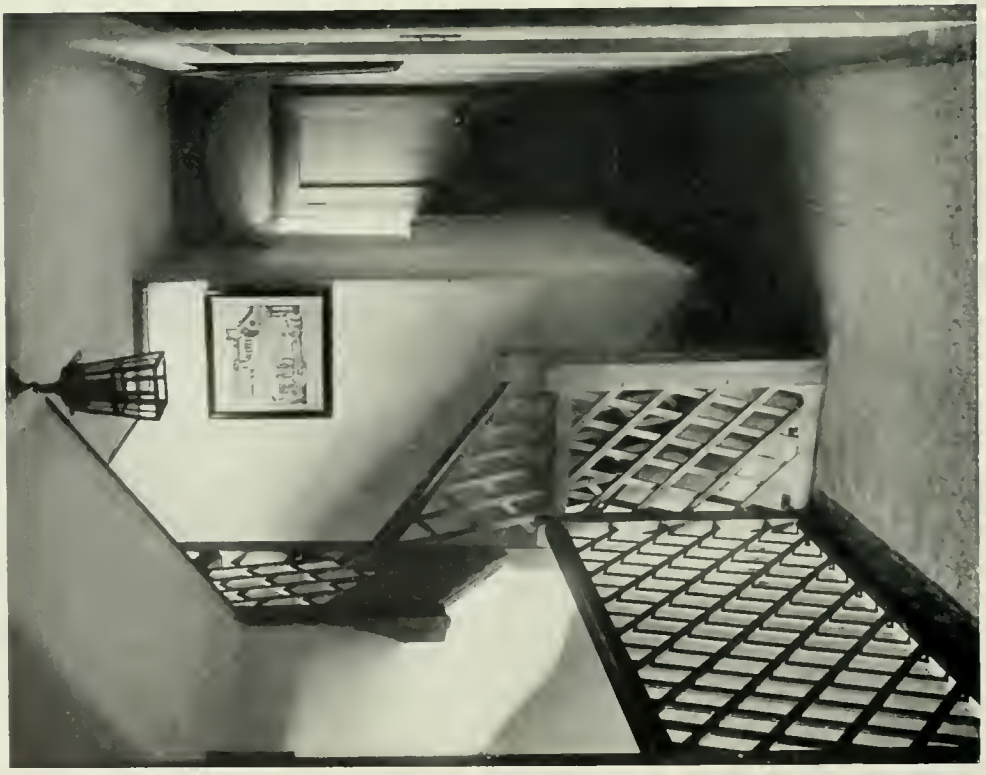
A STAIRCASE WITH LATTICE BALUSTRADE

*The lattice is of wood painted white, and the handrail is mahogany. On the stairs and landing is a carpet of string colour*

*P. D. Hepworth, Architect*

*Mervyn Macartney, Architect*

ENTRANCE HALL OF A COUNTRY COTTAGE,
WITH TILED FLOOR AND DADO



*Walter Cave, Architect*

WITH A BALUSTRADE FORMED OF OAK SLATS

*Sir Edwin L. Lutyens, R.A., Architect*

AN OAK STAIRCASE ADMIRABLY LIGHTED

*Tubbs and Messer and Hambling, Architects*

A BEAMED ENTRANCE HALL IN A COUNTRY HOUSE

*H. Maberly Smith, Architect*

THREE STAIRCASE TREATMENTS OF DIFFERING CHARACTER

*Above, a landing balustrade with balusters grouped in three ranges of nine each. Below, on the left, an unusual treatment with a twisted pillar supporting the plastered vault. On the right, a white-painted staircase with fret filling*

*Sir Edwin L. Lutyens, R.A., Architect*

*P. Morley Horder, Architect*

AN ENTRANCE HALL PLEASANTLY FURNISHED, WITH A GLIMPSE OF THE SITTING-ROOM BEYOND

*The long-case clock and the bookshelves above the table on the end wall help to give the room a homely appearance*

A HALL FIREPLACE OF MODERN CHARACTER

*The opening has a shaped surround in white marble, the interior being lined with green and white marble. In this setting is an electric fire. An existing fireplace of unsatisfactory character could be altered in this way, at no great expense or trouble*

*Basil Louides, Architect*

IN A SMALL HOUSE IN THE COUNTRY

*The staircase is of oak with a balustrade built up of stout strips, the newel posts at the foot being enlivened by a couple of carved figures. One merit of a patterned carpet on a stairs is that it does not show footmarks readily*

*Allen Chandler, Architect*

*Leigh Williams-Ellis, Architect*

A VESTIBULE IN A TOWN HOUSE

*With walls stippled and marbled in bright colours*

*G. L. Kennedy, Architect*

A PLASTER-VAULTED FIRST-FLOOR HALL

*Showing, incidentally, a piece of tapestry hung on the wall above an old chest, flanked by spindle-back chairs*

*Adshead and Ramsey, Architects*

A STAIRCASE WHICH COMBINES REFINEMENT
OF DETAIL WITH EVERYDAY SERVICEABLENESS

*Stanley Hamp, Architect*

WITH A LATTICE BALUSTRADE OF WOOD

# DINING ROOMS

*Lord Gerald Wellesley and Trenwith Wills, Architects*

A FRANKLY MODERN SCHEME

*This dining-room breaks away from traditional treatments, and finds a fresh expression in terms of to-day. Colour enters largely into its effect, the walls being a lively yellow, and the furniture and decorations painted gaily. The sideboard at one end of the room has, as background, a perspective effect of receding arches, and painted too are the vases in niches on the outer wall*

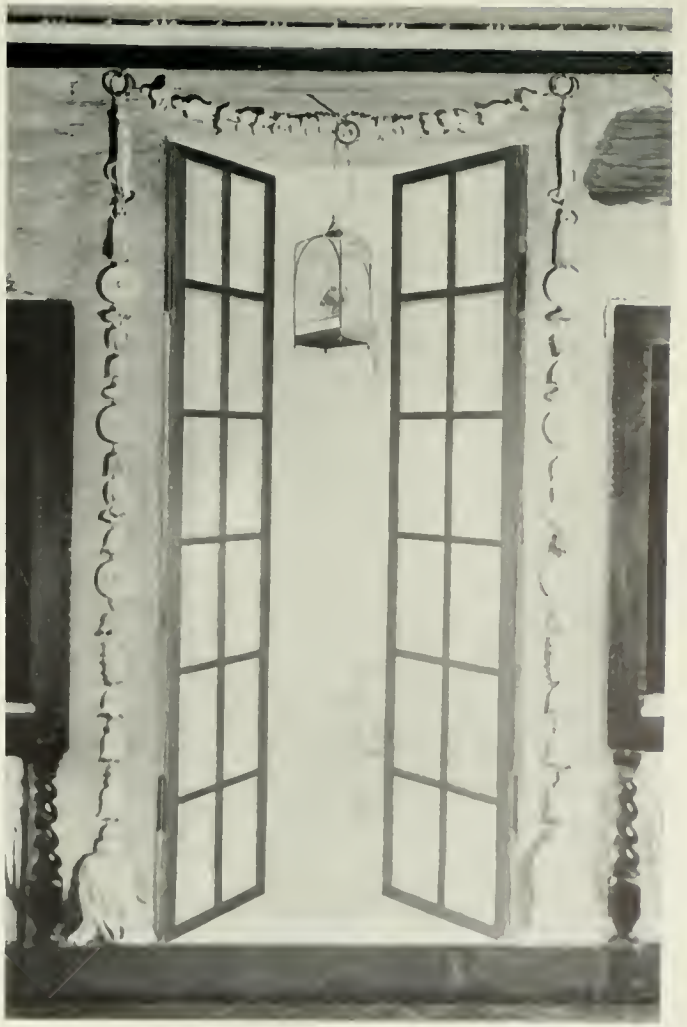
*Sir Edwin L. Lutyens, R.A., Architect. Painted decorations by William Nicholson*

A DINING-ROOM WITH PAINTED DECORATIONS

*This is a very fanciful scheme. The painted windows have vermilion frames on biscuit-coloured ground, and the two real windows on the right are framed in black with under-drapery painted in scarlet*

ORDER OF ONE OF THE REAL WINDOWS
OF THE ROOM ILLUSTRATED ON THE
OPPOSITE PAGE

*With black curtains drawn across*



ONE OF THE PAINTED WINDOWS ON THE
RIGHT-HAND WALL

*It forms the central panel between the two real windows*

IN BLUE AND GOLD

*This dining-room has its walls finished with rough plaster, painted with a dull gold paint. The window hangings are blue; there are blue seats to the chairs; and the ceiling has a band of rich blue, with rosettes at intervals*

*Imrie and Angell, Architects*

WITH CREAM WALLS

*Against this plain background the lines of the furniture show to advantage, and two flower paintings fit happily into the scheme*

*Paul Phipps, Architect*

WELL SCHEMED FOR A SMALL HOUSE

*Good use of the limited space is made by setting the table against one wall. The door seen on the right leads into the living-room*

*John Russell Architect*

IN A COUNTRY HOUSE

*Oak and mahogany are here in company quite happily together. The wall colour is buff*

*Clough Williams-Ellis, Architect*

A DINING-ROOM WITH WHITE WALLS

*The dining-table is placed next the window and adjacent to the service door (seen on the left)*

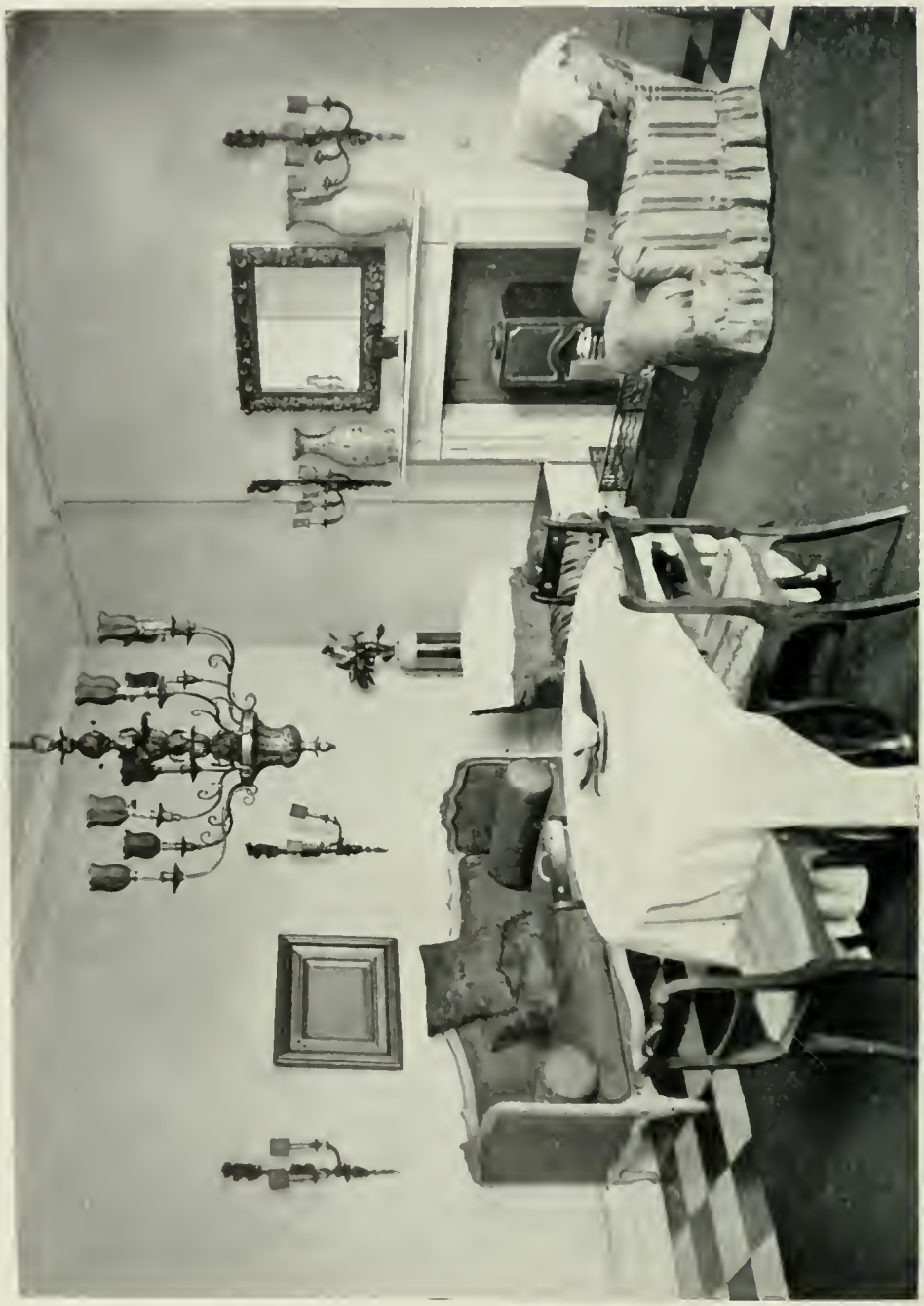
WHERE CONCORD IS ACHIEVED WITH FURNITURE OF DIFFERENT PERIODS

*Late eighteenth-century chairs of mahogany, an oak double gate-leg table, a walnut tallboy and corner cupboard, and a Jacobean dresser here live together in harmony*

WITH A STONE-FRAMED HEARTH FIRE, AND
PLEASANTLY LIGHTED BY CASEMENT WINDOWS

IN A SMALL COUNTRY HOUSE

*A restful scheme of furnishing, where rich colourings in the flower paintings and in the window curtains are a foil to the plain wall surfaces. The candle-shades are*



A SUCCESSFUL TREATMENT FOR A TOWN DINING-ROOM THAT FACES NORTH

*The essential feature of the decorative scheme is the use of fabrics of a pure, rich yellow in a white room. The effect thus produced is that of imprisoned sunshine*

ANOTHER VIEW OF THE ROOM SHOWN ON THE PRECEDING PAGE

*The colour note of the fabrics used for upholstery and hangings is taken up by the dull gilt of the woodwork, the wall brackets and picture frames, the total effect being enhanced by the dark carpet used on the black-and-white painted floor*

A ROOM WITHOUT PICTURES

*The effect here relies on the white plaster-panelled walls in conjunction with an all-over rose-coloured carpet and window hangings of similar tone*

*T. Mullwood Wilson, Architect*

IN A SMALL MODERN HOUSE

*Two features of equipment in this dining-room are the built-in gas fire on the inner long wall, and the service hatch fitment in the end wall*

*G. Alan Fortescue, Architect*

A MODERN INTERPRETATION OF A GEORGIAN DINING-ROOM

*With a hob-grate set within an enriched mantel, and a portrait framed in decorative plasterwork on the chimney-breast*

*H. J. Birnstingl, Architect*

AN ADAPTATION IN AN EXISTING HOUSE

*Formerly this dining-room was a basement kitchen. With it has been incorporated an entrance passage, and it now makes a very pleasant room for meals*

*Philip Tilden, Architect*

A VERY MODERN TREATMENT OF A DINING-ROOM IN A COUNTRY HOUSE

*The walls are lapis lazuli ; the frieze (by Glyn Philpot, A.R.A.) is in black, chocolate and white ; the ceiling is opalescent pink ; the carpet is grey ; and the chairs are gilt with jade cushions*

AN UNCOMMON TREATMENT

*This dining-room is tight carpeted in blue, has gaily painted furniture, wax-polished walls, and Japanese colour-prints and lanterns with tassels*

*Imrie and Angell, Architects*

IN A VICTORIAN HOUSE ADAPTED TO MODERN NEEDS

*The walls are ivory tone, the floor is carpeted in brown, and the window hangings are a rich blue*

*Kieffer and Fleming, Architects*

A COUNTRY HOUSE DINING-ROOM

*Where white walls and a beamed ceiling harmonize with a refectory table and leather-backed chairs*

*Tubbs and Messer and Hamblin, Architect*

WITH OAK FURNITURE AND BUFF WALLS

*The patterned carpet on the floor is serviceable inasmuch as it does not show marks or stains easily*

A DINING-ROOM WITH CREAM WALLS AND BLUE WINDOW HANGINGS

*E. Guy Dawber, A.R.A., Architect*

THE MODERN GAS FIRE HERE SEEN HAS BEEN BUILT IN FLUSH WITH THE TILED SURROUND, AND THE SIMPLE WOOD CHIMNEYPIECE IS ADMIRABLY IN KEEPING WITH THE GENERAL SCHEME

*C. H. James, Architect*

IN A SMALL DINING-ROOM

*Showing a pleasing arrangement of furniture, pictures, and lighting fittings*

A YELLOW AND GOLD DINING-ROOM IN A TOWN HOUSE

*The walls are a delicate shade, and with a glossy surface that reflects the light. The woodwork is ivory white*

WITH REPRODUCTION CHINESE WALLPAPER AS A BACKGROUND TO MAHOGANY FURNITURE

*Basil Ionides, Architect*

A DINING-ROOM DECORATED IN AN UNUSUAL MANNER

*Coloured landscape papers are here seen framed by cut-out geranium-patterned paper, on which is a gold trellis, giving an arbour-like effect*

SHOWING THE VALUE OF PLAIN WALL SURFACES

A COUNTRY COTTAGE DINING-ROOM

*The walls are white and the ceiling is primrose, introducing a feeling of warmth into the room, which has a cold aspect*

*P. Morley Horder, Architect*

A MODERN GAS FIRE FITTED INTO AN OLD MANTEL, WITH PICTURE FRAMED IN ABOVE

*Robert Atkinson, Architect*

A MINGLING OF OLD AND NEW

*The mantelpiece is old, of late eighteenth-century type. Above it is a modern colour-print, and on either side are lanterns of modern design in gay colours*

H. M. Fletcher, Architect

A DINING-ROOM IN A COUNTRY HOUSE, WITH WINDOWS FACING EAST AND SOUTH
*The room has a plain blue carpet, with dark-stained border and light-toned walls*

DINING-ROOM IN A SMALL TOWN HOUSE

*Simply furnished with old pieces, of late eighteenth and early nineteenth century date. On the table is a dessert service in almond-green, which harmonizes with the distempered walls of greenish grey. On the mantelshelf are some pieces of old black Wedgwood*

IN A MODERN HOUSE, FURNISHED WITH OLD MAHOGANY PIECES

*To the right and left of the stone fireplace are, respectively, a china and glass cupboard and a service fitment. There is no cornice, but a picture rail is carried close up to the ceiling, and serves as a finishing line. The window hangings are of chintz, gaily patterned*

*Edward Maufe, Architect*

WITH PANELLED WALLS AND A BUILT-IN SIDEBOARD

*C. H. James, Architect*

*Unsworth and Goulder, Architects*

A DINING-ROOM THAT OPENS OFF A FURNISHED HALL

*It can be cut off by drawing the curtains across the arched opening. The walls are panelled and painted ivory tone matte*

IN A TOWN HOUSE, WITH SIDEBOARD BUILT INTO A RECESS

A DINING-ROOM THAT OPENS OFF A STUDIO-LIVING-ROOM

*Showing a quiet scheme of furnishing, against walls of a warm buff tone*

*Oliver Hill, Architect*

WITH WOOD MOULDINGS APPLIED TO THE WALL, GIVING THE EFFECT OF PANELLING

*P. Morley Horder, Architect*

A SMALL DINING-ROOM WELL SCHEMED AND FURNISHED IN A MANNER THAT IS SERVICEABLE FOR EVERYDAY USE

THE CHARM OF SIMPLICITY

*In this room a few well-chosen objects show to advantage against panelled walls and woodwork finished with flat oil paint of ivory tone*

A PLEASING DECORATIVE SCHEME

*The walls are ivory tone, the curtains are of gaily patterned linen, the candle-shades orange-coloured. The floor covering is brown hair-cord overspread with Persian rugs*

*Thomas Worthington and Sons, Architects*

A DINING-ROOM WITH FURNITURE OF MAHOGANY IN RIGHT SCALE WITH THE ROOM

*On the walls are oil paintings in dull gilt frames, these pictures supplying effective notes of colour against the white background*

F. S. Chesterton, Architect

IN A COUNTRY HOUSE

*Dignity and refinement characterize this dining-room, alike in the general design and in the details. The wall colour is ivory*

COMFORTABLY APPOINTED

*The walls have applied mouldings that give the effect of panelling. They are painted snuff-brown, with dull gilt enrichments. The chandelier has red shades*

# *SITTING-ROOMS*
# *&*
# *LIVING-ROOMS*

CORNER OF A SITTING-ROOM IN A TOWN HOUSE

*This room is noteworthy for the sense of style it conveys, combined with a feeling of comfort. Very happily placed is the picture, an architectural landscape, over the fireplace, while the recesses on either side, filled with books, add an intimate interest to the room*

*Sir G. Gilbert Scott, R.A., Architect*

TWO VIEWS OF A MODERN ROOM FURNISHED WITH OLD PIECES

*Incidentally to be noted in the scheme are the hangings with their pelmets fitting neatly within the window frames, and the arrangement of vertical grilles that cover the heating pipes*

A LONG SITTING-ROOM IN A COUNTRY HOUSE

*Three tall windows light this room from the south, and there is an end window opening into a garden room. The wall colour is apricot, the ceiling is covered with silvered paper, and the wood-block floor is stained in varying tones of blue, and overspread by Persian rugs*

*E. Guy Dawber, A.R.A., Architect*

WITH AN AIR OF FRESHNESS AND COMFORT

*This sitting-room, in a country house, has walls of cream tone, with peacock-blue hangings at the windows, and chintz-covered chairs and settee*

*Darcy Braddell, Architect*

IN GREEN AND WHITE, IN A RECONSTRUCTED HOUSE OF VICTORIAN DATE

*The framed-in cupboards are lined with green, the wall colour is cream, and the window hangings are silk shot old rose and green, with the valances cut into points and finished with tassels*

*Interior and Architecture*

A SITTING-ROOM FIREPLACE

*The fireplace is slightly recessed and has niches for books, the opening being spanned by an oak beam*

IN A TOWN HOUSE

*The wall colour is a pale yellow (admirable as a background for the gay chintz used for chair coverings and window hangings), and the bookcase and woodwork are painted to match*

*Halsey Ricardo, Architect*

A FIREPLACE SURROUNDED BY DE MORGAN TILES

IN A SMALL COUNTRY HOUSE

*Showing an effective arrangement of furniture—incidentally with a sofa table in its original position at the back of a settee*

CORNER OF A SITTING-ROOM IN A COUNTRY COTTAGE

*With a lamp in a pottery vase on the old chest of drawers in the corner. The mirror above it has a vermilion frame, and other bright notes of colour are given by the patterned window hangings*

A SITTING-ROOM IN A TOWN FLAT, WITH WALL LIGHTS
AND TABLE STANDARDS FOR ELECTRIC LIGHTING

*Darcy Braddell and Humphry Deane, Architects*

WITH GREY WALLS AND PURPLE WINDOW HANGINGS
*The lighting fittings have oyster-shell shades*

A SITTING-ROOM FIREPLACE WITH BUILT-IN CUPBOARDS ON EITHER SIDE
*The cupboards hold a small collection of china. Over the mantelpiece are some original water-colours by Hamilton*

A COUNTRY HOUSE SITTING-ROOM SCHEMED TO DISPLAY COLOUR

*The walls are papered buff, with a rope border next the skirting and cornice and marking the angles. On the floor is a string-coloured felt, the woodwork is white, the picture-frames and mirror are gilt, and the loose covers are of gay printed linen*

WITH PANELLED WALLS DISTEMPERED IVORY TONE

*Against this background effective use is made of colour and pattern in the rugs, the chair coverings, bright chintz at the windows, and china in the glazed cupboard to the right of the fireplace. The door on the left leads into a loggia*

*Thomas Worthington and Son Architects*

*Clough Williams-Ellis, Architect*

SHOWING THE EFFECT OF CONTRAST BETWEEN PLAIN WALL SURFACES
AND CHINTZ WINDOW HANGINGS AND CHAIR COVERINGS

Lund & Sumner and G. Warnum, Architects

A SYMMETRICAL TREATMENT

*By the simple expedient of built-in china cupboards on either side of the fireplace, a most effective feature has been made in this room. The treatment displays a nice sense of architectural proportion, and the woodwork is agreeably robust in character*

*E. Guy Dawber, A.R.A., Architect*

IN A COUNTRY HOUSE, WHERE LIGHT WALLS SHOW THE FORM OF GOOD FURNITURE TO BEST ADVANTAGE

IN A TOWN FLAT

*The floor is tight-covered with a dark brown felt and overspread with rugs. Patterned fabrics and plain walls are here in accord*

IN A MAN'S FLAT

*A feeling of complete comfort is given by this scheme of furnishing Everything has been carefully studied from the placing of the settee in relation to the fireplace down to the incidental details of china in the niche and elsewhere*

WITH A STONE FIREPLACE AND PANELLED WALLS

*Attention is focussed on the carved wood figure of the Madonna that is set centrally above the fireplace. The panelling is in oak*

*F. W. Deas, Architect*

*Imrie and Angell, Architects*

AN INGLE TREATMENT OF A SITTING-ROOM FIREPLACE

*The ingle always imparts a sense of cosiness. It is here treated in a frankly modern way, with a barless fire and tile surround enclosed by a painted wood mantel*

TWO VIEWS OF A LIVING-ROOM IN A COUNTRY HOUSE

*One end (shown above) is used as a sitting place around the fire. The other end (shown below) is used for meals. The walls are white plastered, and the floor is laid with wide elm boards*

A WINDOW-SEAT IN A SITTING-ROOM, WITH RADIATORS CONCEALED UNDERNEATH

*Bennett and Bidwell, Architects*

CORNER OF A LIVING-ROOM IN A COUNTRY HOUSE, WITH A SETTLE BY THE FIREPLACE

*G. Alan Fortescue, Architect*

LIVING-ROOM IN A SMALL HOUSE, WITH A BRICK FIREPLACE

A HALL-LIVING-ROOM IN A COUNTRY HOUSE

*Showing another treatment of the brick fireplace, as a dominant feature*

A SITTING-ROOM CORNER

*This room has two windows, and the pelmet is carried right across. In a small room this gives a broad effect*

A FIRESIDE TREATMENT, WITH A SETTEE COSILY PLACED UNDER THE WINDOW

*L. J. Dussault, Architect*

THE SITTING-ROOM HAS AN AIR OF SPACIOUSNESS, A QUALITY MUCH TO BE ESTEEMED

*The room has been contrived from two rooms formerly divided by a passage. The wall colour is green, with old ivory tone for the mouldings, doors, and ceiling. Over the fireplace is a decorative landscape framed in by a moulding*

*G. Alan Fortescue, Architect*

A LIVING-ROOM ESSENTIALLY MODERN IN TREATMENT

*In this room there is an absence of ordinary architectural embellishments. The walls are covered with a French grey paper of rough texture, and the doors are painted grey to match, and lined with vermilion. Instead of the usual mantelpiece, there is a slightly projecting surround of dove-grey marble to the modern hearth fire. The dining-room opens out of this room, as seen in the illustration*

ANOTHER VIEW OF THE LIVING-ROOM SHOWN ON THE PRECEDING PAGE

*The furnishing, with modern easy chairs and settee, is in keeping with the general scheme. The hearth is raised to the level of the skirting and laid with black marble, which also has been used for the internal sills of the windows. The central pendant is of ebony*

*A. Winter Rose, Architect*

A VISTA THROUGH THREE SITTING-ROOMS OF A COUNTRY HOUSE

*Showing, incidentally, an effective placing of china plates and dishes as decorative items*

*Clough Williams-Ellis, Architect*

IN A SITTING-ROOM USED FOR MEALS

*With service lift, house telephone, and other conveniences close at hand*

*G. Blair Imrie, Architect*

WITH A TILE-FRONTED FIREPLACE HAVING NICHES FOR CHINA AND BOOKS ON EITHER SIDE

ANOTHER VIEW OF THE LIVING-ROOM SHOWN BY THE LOWER ILLUSTRATION ON THE PRECEDING PAGE

*This shows the general appearance of the room when the table is cleared and the lift door is shut. The walls are mottled a bright lapis-lazuli blue, and the woodwork is in two shades of purple*

A BUNGALOW LIVING-ROOM

*By utilizing the roof space, a feeling of size has been obtained in what is not really a large room. The ceiling is plaster-vaulted. The glazed doors seen on the right open on to a verandah, which commands a fine view over the sea*

*Professor Patrick Abercrombie, Architect*

LOOKING TOWARDS THE FIREPLACE

*The surround to the grate is formed with slabs of green slate in keeping with the simple character of the room. Incidentally to be noted is the central lantern—a lighting fitting that accords well with the scheme. The doorway seen open on the left leads into a study panelled with plywood*

*Lilie Marshall, Architect*

THE WINDOW CURTAINS ARE IN TONES OF YELLOW AND ORANGE, WITH CREAM NET CURTAINS NEXT TO THE GLASS

A RECESSED BRICK FIREPLACE IN A LIVING-ROOM

*With a basket grate and dogs on the hearth. The walls are panelled*

*E. Guy Dawber, A.R.A., Architect*

A SITTING-ROOM WITH IVORY WALLS AS A BACKGROUND FOR PLEASANT FURNISHINGS

*The piano placed at the end of the room is well lighted by the window bay, which itself makes an agreeable break in the general form of the room*

*Imrie and Angell, Architects*

WITH A COMFORTABLE AND INFORMAL AIR

*This sitting-room has a square bay overlooking a stretch of inland water, and its sill is kept low so that anyone can see the view when sitting at table or elsewhere in the room*

*Edward Maufe, Architect*

A SITTING-ROOM FIREPLACE

*The mantelpiece is of wood with a black iron interior and surround of white marble relieved by vertical stripes of gold tesseræ*

*E. Guy Dawber, A.R.A., Architect*

IN A TOWN HOUSE

*This living-room extends across the whole width of the house, and overlooks a little formal garden*

*Cyril A. Farey, Architect*

A SITTING-ROOM THAT OPENS ON TO A LOGGIA

*It has an open-air feeling in keeping with its setting*

ANOTHER VIEW OF THE LIVING-ROOM SHOWN BY THE LOWER ILLUSTRATION ON THE PRECEDING PAGE

*The furnishing scheme is unaffected and harmonious, and there is no feeling of the stiffness that so often mars a "drawing-room"*

*G. Blair Imrie, Architect*

A SITTING-ROOM IN A COUNTRY COTTAGE

*It is a small, low room, but, treated as shown, it acquires a feeling of space. The walls and ceiling are finished a broken white, the floor is laid with oak in narrow strips, wax-polished and overspread with rugs, and the fireplace has a surround of Dutch tiles enclosed by a black wood moulding*

*P. Morley Horder, Architect*

A SITTING-ROOM THAT OPENS OFF A FURNISHED HALL

*The light tone of the panelled walls gives a feeling of cheerfulness, the whole background being the same—cream colour—thus acquiring an air of continuity, which is pleasing. The light background enhances the quality and proportions of the furniture*

*John D. Clarke, Architect*

A SITTING-ROOM THAT IS USED LARGELY AS A MUSIC-ROOM

*It is lighted by a window towards one end on the long inner wall, and by a bay with high windows on its three sides centrally placed on the opposite side of the room*

A SITTING-ROOM IN A COUNTRY HOUSE

*The room is* L*-shaped. The walls are cream coloured. Softly modelled plasterwork in low relief is introduced over the fire-place and on the ceiling beams*

*Robert Atkinson, Architect*

A WELL-FURNISHED ROOM

*Everything here is meant for use, and there is a feeling of richness without overcrowding*

ANOTHER VIEW OF THE ROOM SHOWN ON THE PRECEDING PAGE

*It shows a glimpse of the dining room, which can be cut off by folding doors in the dividing wall. The scheme displays good taste and refinement in decoration and furniture. Both rooms have a lived-in appearance*

SHOWING A GRAND PIANO EFFECTIVELY PLACED

*With the settee next to it, there is no sense of isolation*

*T. Millwood Wilson, Architect*

ONE END OF AN L-SHAPED SITTING-ROOM IN A SUBURBAN HOUSE

*Dove-coloured paper is used on the walls, the woodwork is painted creamy-white, and the floor has polished boards overspread by rugs. Bright colour is introduced by gay cretonne at the windows and on the chairs*

A SITTING-ROOM WITH WHITE WALLS

*With gaily patterned chintz covers on the chairs and settee*

ANOTHER VIEW OF THE SITTING-ROOM SHOWN BY THE LOWER ILLUSTRATION ON THE PRECEDING PAGE

*The fireplace in this room comes on the left, in the projecting wing at this end*

THE FIREPLACE END OF A SMALL LIVING-ROOM
*With dwarf bookcases built into the spaces on either side of the fireplace*

IN A TOWN SITTING-ROOM
*Showing an armchair tight-covered with chintz, and window curtains of chintz with a gathered valance*

A VISTA OF THREE ROOMS OPENING INTO ONE ANOTHER — SITTING-ROOM, HALL, AND DINING-ROOM

*The walls are panelled in oak, and the ceiling is formed with plaster board*

WITH WALL DECORATIONS FORMED OF CUT-OUT PAPER APPLIED IN THE FORM OF A CENTRAL VASE, WITH PEDESTALS ON EITHER SIDE CONNECTED BY WREATHS OF GAILY COLOURED FLOWERS

A SITTING-ROOM WITH IVORY-TONE WALLS AND CEILING

*Paul Phipps, Architect*

A LIVING-ROOM ADAPTED AS A SETTING FOR
The beams have been painted with patterns in colour, a modern
rendering of an old manner of embellishment. The original open
fireplace has been filled in, and the surround is a barbaric grate

A RADIATOR TREATMENT IN A SITTING-ROOM

*The radiators are set under the windows—the best possible position—and are covered by wooden grilles. Thus they do not intrude their presence; at the same time the openings in the grilles allow the heat to come out into the room*

*John L. Seaton Dahl, Architect*

*T. Millwood Wilson, Architect*

IN A SUBURBAN HOUSE

*The room is low in height, with window set high, thus accommodating a settee conveniently below it*

A SITTING-ROOM EXTENDING FROM FRONT TO BACK

*It is informally furnished with old and new pieces. The walls are parchment-coloured, and the cretonne used for window hangings and chair coverings is gaily patterned on a buff ground*

*John L. Seaton Dahl, Architect*

THE WRITING END OF THE SAME ROOM

*Clough Williams-Ellis, Architect*

ABUNDANT LIGHT IS A FEATURE OF THIS SITTING-ROOM

*C. H. B. Quennell, Architect*

A LIVING-ROOM WITH AN INGLE FIREPLACE

WITH A DIVAN COUCH SET IN ONE CORNER

A SITTING-ROOM WHICH HAS BEEN FORMED OUT OF A COACH-HOUSE AND STABLE

*It has an inviting air of space, given by the proportions and the judicious placing of the furniture; and there is comfort too*

*John D. Clarke, Architect*

WITH A LONG BOX SEAT UNDER THE WINDOW

*Stanley C. Ramsey, Architect*

A SMALL SITTING-ROOM IN A TOWN HOUSE

*The fireplace does double duty, as it has a boiler at the back of it which supplies hot water to the bathroom*

*Forsyth and Maule, Architect*

ONE END OF A SITTING-ROOM, SHOWING A GRAND PIANO HAPPILY ACCOMMODATED

WITH AN ELECTRIC FIRE THAT SIMULATES A COAL FIRE

*Paul Phipps, Architect*

TWO VIEWS OF A SITTING-ROOM IN A COUNTRY HOUSE

*This is the centre room on the sunny side of the house. To the left of it is the dining-room (of which a glimpse is given in the illustration below) and to the right is a study*

A SITTING-ROOM WITH PANELLED WALLS PAINTED MATTE WHITE

*The panelling is partly old and partly new, the room being an adaptation. The mantelpiece is Victorian. A string-coloured carpet is used on the floor*

*Kieffer and Fleming, Architects*

A SITTING-ROOM PANELLED WITH KAURI PINE, WAX POLISHED

*The segmental ceiling is enriched with plasterwork in low relief*

*Baillie Scott and Beresford, Architects*

IN A COUNTRY HOUSE

*No attempt has here been made to produce a "period" room, but it has the grace of eighteenth-century work. The walls are painted cream, and the floor is covered with a carpet having a floral design around a circular centre*

A LONG LIVING-ROOM

*Each end has a recess built slightly above the general floor level, one end being used for meals, the other arranged for music. The intervening area is spacious for every-day use, and, with its fireplace, window seat, and other appointments, is welcoming and comfortable*

A DECORATIVE SCHEME INTO WHICH PATTERN ENTERS LARGELY

*The chimneypiece is embellished with fibrous plaster treated with white shellac. The high-back chairs are reproductions, covered in Jacobean scroll tapestry on a cream ground. The casement curtains and frills are of soft green linen*

*L. L. Dussault, Architect*

IN A TOWN HOUSE, WHERE STYLE AND COMFORT ARE HAPPILY COMBINED

*The wall colour is eggshell green. The applied mouldings that give the effect of panelling are picked out with dull gilt*

*R. K. Binney, Architect*

TWO VIEWS OF A LIVING-ROOM IN A COUNTRY HOUSE

*One end serves for meals and can be shut off by collapsible doors, while the remainder of the space is used as a sitting-room. The walls are covered with vellum paper*

THE FIREPLACE END OF A SITTING-ROOM

*Cut-out paper decoration is here used in an individual way*

A COMFORTABLE ARRANGEMENT BY THE FIRESIDE

*By setting the settee at the side, instead of directly in front of the fire, the feeling of being scorched is avoided*

*M. H. Baillie Scott, Architect*

A LIVING-ROOM TREATED AS A "HOUSE PLACE"

*The end of the room seen in the upper illustration has a long table with fixed seats for meals*

AN ENGAGING TREATMENT OF A CHINA CABINET

*The cabinet takes the form of a wall niche, covered by a glazed wood front, the interior being painted pillar-box red. Against this attractive background are set some specimens of old china. At night-time they are illumined by concealed electric lamps of tubular form. The effect is gracious*

*Basil Oliver, Architect*

A SITTING-ROOM IN A FLAT

*Everything here is modern. The walls are painted a warm cream, which serves as a restful background for colours in chair and settee coverings, curtains, china, and pictures*

*Sydney D. Kitson, Architect*

A WHITE SITTING-ROOM

*This is a particularly attractive room. The ceiling is lightly treated in circles and swags of plasterwork, while the walls have enriched pilasters, entablature, and panel mouldings, the panels themselves being filled with pictures and embroideries. Above the fireplace is an architectural landscape, while bookcases, bronze statuettes, and other well-chosen decorative objects complete the scheme*

*Robert Atkinson, Architect*

LIVING-ROOM IN A SMALL HOUSE IN THE SUBURBS

*This serves the dual purposes of dining-room and sitting-room. The walls are putty colour, with a black skirting and brown-stained floor overspread with rugs*

*Basil Oude... Architect*

END OF A ROOM WITH LANDSCAPE PAPER PANELS

IN A COUNTRY HOUSE

*The walls are panelled in oak, and the fireplace has a surround of blue Delft tiles, with a brass hood, the whole being enclosed by an oak mantel*

# *BEDROOMS*

IN A PANELLED BEDROOM

*Showing the restful effect of plain panelled walls in company with pattern and colour –in the patchwork-covered chair, the rag rugs, and the flower painting over the mantelpiece*

*G. Alan Fortescue, Architect*

A SIMPLE TREATMENT WITH THE BED SET IN A RECESS FLANKED BY CUPBOARDS

*L. H. Bucknell, Architect*

IN A BEDROOM WITH STAINED FLOOR OVERSPREAD WITH RUGS

*G. G. Wornum, Architect*

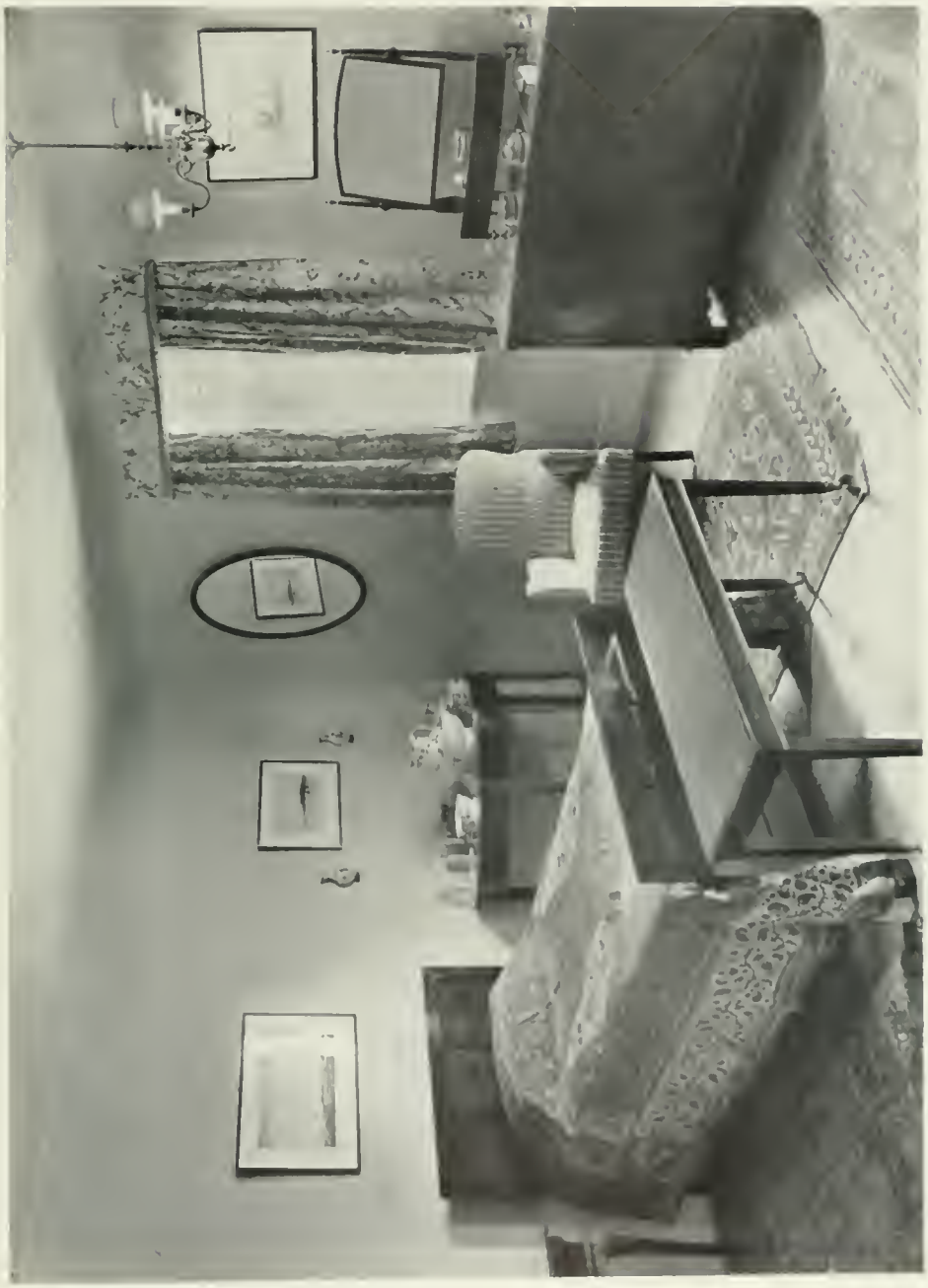
A COLOURFUL ROOM WITH A BED SET ON A RAISED BASE

*The shaped headboard of the bed is painted green on an undercoat of sienna. The walls are finished with cream lone paper, and against this background the cupboard doors, of lemon yellow, are most effective*

*Clough Williams-Ellis, Architect*

WITH A BED SET IN AN ALCOVE

*The walls are decorated with a modern wallpaper by Paul Poiret, in shades of blue, purple, grey, and black. The whole of the rest of the room is grey. A frieze has been painted which carries on the softer colours in the design of the brightly-hued alcove. Note the use of a writing-desk as dressing-table*



A BEDROOM PLEASANTLY FURNISHED AND WITH AN AIR OF COMFORT
*The floor covering is of natural colour hair carpet, overspread with Persian rugs. The colours of these are taken up in the bedspread, and further notes of colour are given by the patterned linen hangings at the windows*

A BEDROOM WITH CUPBOARDS BUILT INTO THE RECESSES OF EITHER SIDE OF THE FIREPLACE

*The walls are painted dove-grey, the woodwork is a slightly lighter tone, and the ceiling is ivory tinted. Patterned furnishing fabrics enliven the scheme*

A NOVEL TREATMENT

*With panels of monochrome landscape paper on the walls. To tone with it, the sepia-stippled wardrobe is decorated with old prints.*

*Basil Ionides, Architect*

*Painted decoration by Van der Velde*

A BEDROOM WITH GAILY PAINTED FURNITURE, AND PRIMROSE-COLOURED WALLS AND CEILING

*G. Alan Fortescue, Architect*

A BEDROOM WITH A BRICK FIRE-PLACE RECESSED IN THE OUTER WALL

*Darcy Braddell, Architect*

WITH A STUB-END BED, AND A WRITING-DESK ADAPTED AS A DRESSING-TABLE

*The bedposts are painted in green, purple, and gold. The dressing-table is also painted, and has a gilded mirror upon it. Above is a rising and falling light*

A MAN'S BEDROOM

*With a chest of drawers between the windows, a mirror on the wall, and a crystal light in a good position*

IN A TOWN HOUSE

*The twin beds are well placed, and the dressing-table is amply lighted. On either side of the fireplace is a cupboard, one for clothes, the other containing a lavatory basin*

A BEDROOM WITH WALLS AND CEILING A SOFT BLUE, WOODWORK JADE GREEN, FLOOR BLACK, AND CURTAINS OF GOLDEN NET

BEDROOM IN A SMALL MODERN HOUSE

*It has a built-in fitment for clothes on the left of the brick fireplace. At the dressing-table a good-sized stool is used*

IN A COUNTRY HOUSE

*Two windows light this room, that in the end wall having built-in cupboards on either side*

*Lidstead and Ramsey, Architect*

WITH TIMBERED WALLS

*This bedroom is in a barn which has been reconstructed as a house. The stub-end bed has a coverlet gaily striped*

A BEDROOM WINDOW RECESS UTILIZED TO ADVANTAGE

*A camp bed was set in the recess to form a window-seat, the front being covered by removable panelling; and on either side two cupboards were formed, as shown*

THE SEMI-CIRCULAR BAY GIVES A SPACIOUS FEELING TO THIS BEDROOM, AND AN ATTRACTIVE FEATURE IS MADE OF THE THREE WINDOWS WITH HANGINGS FROM CEILING TO FLOOR

*Robert Atkinson, Architect*

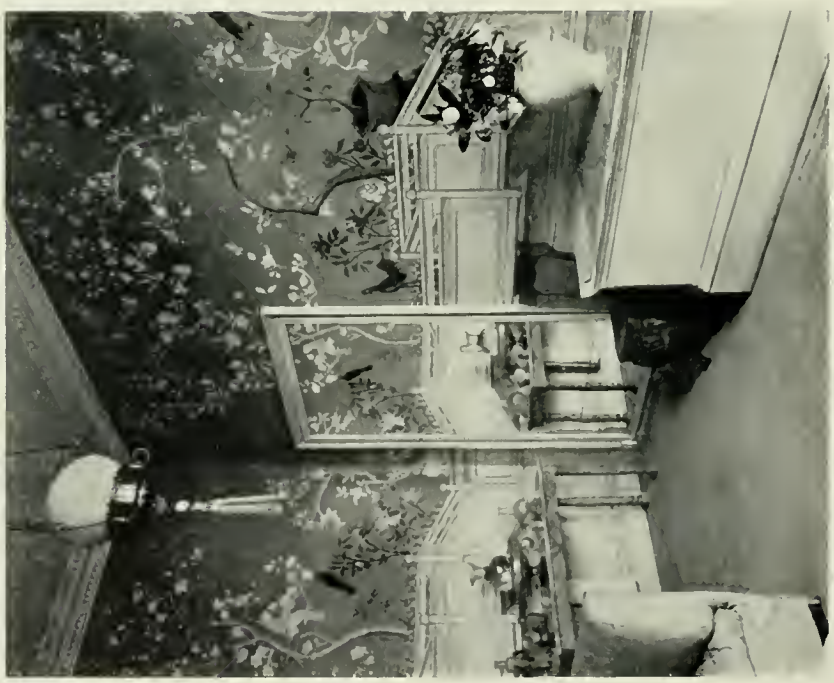
A BEDROOM IN A MEWS ADAPTED AS A HOUSE

*With flower-pieces on the pale blue walls, a gay eiderdown on the bed, and sedate mahogany furniture*

A BED-SITTING-ROOM IN A TOWN HOUSE

*A sofa-table, with triple mirror set upon it, serves admirably as dressing-table, and the Empire stool is as serviceable as it is elegant*

A BEDROOM WITH CREAMY-GREY WALLS AS BACKGROUND TO A DRAPED BED WITH ENCLOSED DECORATIVE PANEL



CORNER OF A BEDROOM WITH WALLS PAINTED IN THE CHINESE MANNER

IN A TOWN HOUSE

*Green-ground chintz is used as a covering for the walls, and repeated in the pelmets, below which hang white dimity curtains*

BUILT-IN FITMENTS IN A DRESSING-ROOM

*The chest of drawers is flanked by hanging cupboards which are carried up to the ceiling*

*Clough Williams-Ellis, Architect*

IN THIS BEDROOM THE BUILT-IN CUPBOARDS ON EITHER SIDE OF THE FIREPLACE HAVE SLIDING DOORS

A COMFORTABLE BEDROOM

*With four-poster bed and a sofa-table put to good use as a dressing-table*

A BEDROOM FOR TWO SERVANTS

*The walls are covered with a cheery chintz-pattern paper, and the whole scheme of furnishing has an air of simple comfort*

AN "EXTRA BED" FOR A NURSERY

*The bed is hinged, and folds into its curtained recess*

A LAVATORY BASIN FITMENT IN A BEDROOM

*The convenience of having a fitted basin in the bedroom, with hot and cold water supplies, is now generally recognized. One method of installing it is in a recess, as here. The space below the basin is curtained, while above is a marble surround with painted wall surface*

ANOTHER TREATMENT OF THE FITTED BASIN IN A BEDROOM

*Here it is set in a mahogany side-table, which accords happily with the rest of the furnishing. The top of the table is covered with glass*

A BEDROOM WITH PANELLED WALLS PAINTED WHITE

AMONG OTHER FEATURES TO BE NOTED IN THIS ROOM ARE THE DRESSING MIRROR WITH PEDESTAL DRAWERS ON EITHER SIDE, AND THE CORNER FIREPLACE WITH GAS FIRE

A BED RECESS TREATMENT WITH BUILT-IN WARDROBES ON EITHER SIDE

ANOTHER RECESS TREATMENT—IN THIS CASE WITH THE FIREPLACE SET BACK, FLANKED BY HANGING CUPBOARDS

WITH BUILT-IN FITMENTS NEATLY CONTRIVED

*On the left of the fireplace is a fitted hanging cupboard for clothes, and on the right a lavatory basin with mirror panel on the inner wall*

*Sir G. Gilbert Scott, R.A., Architect*

*Basil Ionides, Architect*

IN A WOMAN'S BEDROOM

*In the right-hand wall are three cupboards, with mirror-glass panel fronts. The cupboards are lined with chintz*

# *STUDIES & LIBRARIES*

AN EFFECTIVE TREATMENT WITH BOOKSHELVES FRAMED AROUND A DOOR

*The shelving and the door are painted white, the walls are grey, against which the brightly-coloured lacquer canisters stand out in pleasing relief*

*P. Morley Horder, Architect*

A LIBRARY WITH AN OLD SPORTING PICTURE
SET IN A PANEL ABOVE THE MANTELPIECE

A STUDY WITH PANELLED WALLS AND FRAMED
PRINTS OF BIRDS SET AROUND THE FIREPLACE

*Richardson and Gill, Architects*

WITH BOOKSHELVING ARRANGED ON EITHER SIDE OF A WINDOW-SEAT

*Ernest Newton, Architect*

BOOKS IN COLOURED BINDINGS ARE THEMSELVES DECORATIVE, AND ARE HERE MOST HAPPILY GROUPED ACROSS THE END OF A STUDY IN A COUNTRY HOUSE

*H. Maberly Smith, Architect*

A STUDY WITH PANELLED DADO AND MANTEL, WOODEN CORNICE, AND ENRICHED FRIEZE, DULL GILT

*M. H. Baillie Scott, Architect*

A COSY STUDY IN A HOUSE IN THE COUNTRY

*Sir Edwin L. Lutyens, R. A., Architect*

A LIBRARY WITH PANELLED WALLS

*Dignity, refinement, and serviceableness distinguish this design*

A SMALL ROOM ADAPTED AS A LIBRARY

*Every available inch of space has here been utilized for books and cupboards. The woodwork is painted jade green*

*P. Morley Horder, Architect*

IN A TOWN HOUSE

*The hearth fire is surrounded by Dutch tiles, and the wood mantel is picked out in green and black*

*Milne and Phipps, Architects*

A STUDY WITH WALLS PAINTED CHINESE YELLOW

*The window (on the right) is hung with a yellow net curtain, flooding the room with glowing light*

IN THIS LIBRARY THE BOOKS ARE CONFINED TO THE END WALL

*A suitable treatment where a great many books do not need to be accommodated*

*Delmar Blos and Fernand Bloare, Architects*

A RESTFUL SCHEME FOR A STUDY IN A TOWN HOUSE

*The walls are pale grey, with Pompeian colourings in the curtains and the chair cover. The lambrequin to the window is in black with steel-colour piping, and the carpet continues this tone of steel, which really is a mixture of black and grey*

*Darcy Braddell and Humphry Deane, Architects*

A FIREPLACE TREATMENT

*With Dutch tiles enclosed within a wood mantel*

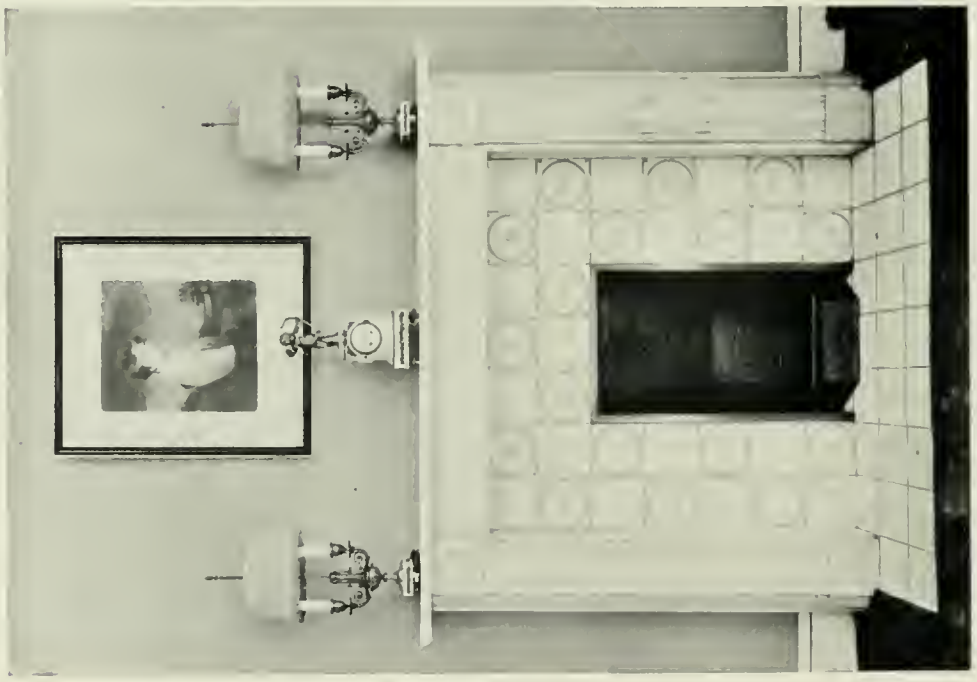
*Sir Edwin L. Lutyens, R. A., Architect*

A STUDY WITH PINE PANELLING LEFT IN ITS NATURAL STATE

*A feeling of restfulness pervades this room*

ANOTHER EXAMPLE OF IMPROVING THE COMMONPLACE

*Here a Victorian mantelpiece has been painted as shown*



A MODERN HEARTH FIRE ADAPTED TO AN OLD MARBLE MANTELPIECE, WITH A SURROUND OF DUTCH TILES

BETWEEN STUDY AND LIVING-ROOM

*The particular feature here is the treatment of the opening with a double pelmet which conceals the pole on which the curtains are hung*

A SIMPLE SETTING FOR A WRITING-TABLE IN A COUNTRY COTTAGE

*The table is in a good light, and the window opening is happily framed by the cretonne curtains*

*Imrie and Angell, Architects*

A STUDY WITH SEGMENTAL CEILING, IN A COUNTRY HOUSE

A FANCIFUL SCHEME

*The walls of this room are black papered, with a band of emerald green next the ceiling*

*The woodwork has been painted emerald green, and the curtains are of woven striped material in green, red, and blue. A Chinese umbrella, of red oiled paper with a pattern in black and gold, has been used for semi-indirect lighting*

# NURSERIES
# &
# PLAY-ROOMS

*Darcy Braddell, Architect*

A DAY NURSERY, WITH FAWN WALLPAPER LINED WITH BLUE

TWO VIEWS SHOWING THE FITMENT AT THE OPPOSITE END OF THE ROOM

*Storage space is here provided for clothing and other articles, and on the right-hand side is a washing-up sink for nursery china, this portion being covered by a curtain when not in use*

A NURSERY WITH FRIEZE OF SILHOUETTE FIGURES IN BLACK

*The floor is covered with a dark blue linoleum overspread with a patterned carpet square and rug ; the walls are primrose ; and the furniture is painted a soft tone of blue*

WITH LIGHT WALLS RELIEVED BY CHEERY COLOUR IN CURTAINS AND RUGS

A NURSERY HALL ON ATTIC FLOOR

A BLUE AND WHITE NURSERY

*The walls and woodwork are of ivory tone, and the floor is covered with blue cork carpet. The frieze and the blue check table-cover add further notes of colour*

A DAY NURSERY WITH ITS "HOUSE"

*The roof of the house, reached by the stairs, forms a play platform, whence a view of what is passing in the street is obtained through the window*

A NIGHT NURSERY

*The walls, plain papered, have a frieze of quaint figures in quiet colourings*

*Heal and Son*

A NURSERY SCHOOLROOM FURNISHED WITH SIMPLE AND SUITABLE PIECES IN PLAIN OAK

A PLAYROOM
*With modern posters used as pictures on the Chinese yellow walls*

AIRY, LIGHT, AND BRIGHT WITH COLOUR
*The floor is covered with cork linoleum, and in front of the gas fire is a long washable rug*

ONCE AN OLD CART-SHED, THIS NOW MAKES A COMFORTABLE PLAYROOM, WITH A TILED STOVE IN THE END WALL

*Heal and Son*

A DAY NURSERY HAVING AN AIR OF CHEERFULNESS AND FUN: THE FURNITURE OF A SIMPLE AND PRACTICAL KIND

TWO VIEWS OF A NURSERY COMFORTABLY FURNISHED

*With a frieze of animals in silhouette, cut out and stuck in place*

# *BATHROOMS*

L. P[illegible] Gutkin, Architect

A SUNK BATH CONSTRUCTED OF REINFORCED CONCRETE OVERLAID WITH GLASS TESSERÆ

*The floor is covered with squares of cork. The general scheme of colouring is a rich blue*

WITH A BATH OF MODERN ENCLOSED TYPE

*The walls have a dado of white glazed tiles, finished above with enamel paint. The window-sill is also formed with tiles (waxed), and the floor is of jointless composition*

IN A TOWN HOUSE

*The walls of this bath-room are painted green, and the floor is laid with linoleum in black and white squares*

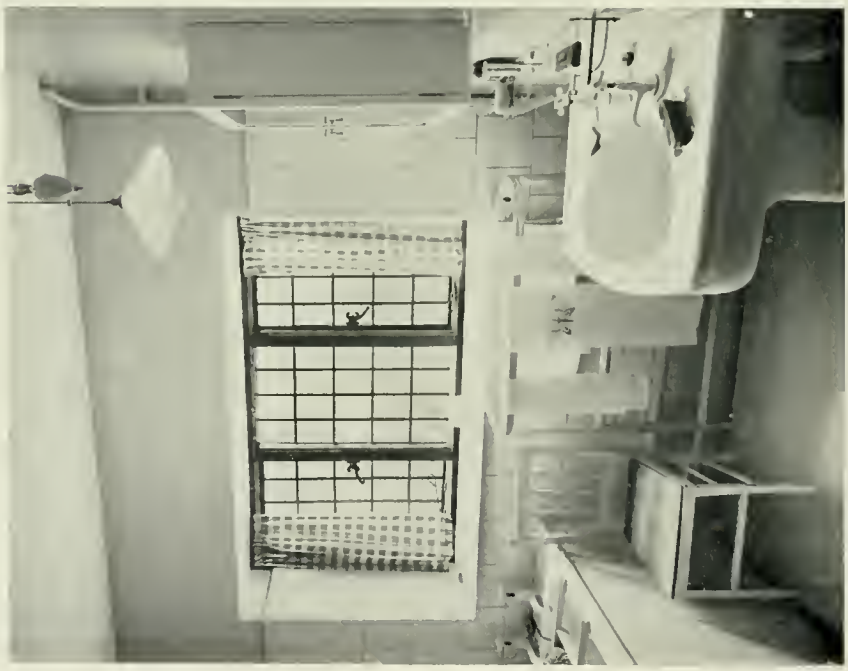
A SMALL BATHROOM WITH AN ENCLOSED BATH AND JOINTLESS COMPOSITION FLOOR

*The walls are distempered a soft rose-pink, which colour is carried over the segmental ceiling*

A PEDESTAL LAVATORY BASIN WITH NICKEL-PLATED TAPS

*The walls of the room are lined with lightly figured marble, with a dark band at dado height*

A PARTLY SUNK BATH IN A TOWN HOUSE
*The walls are painted to represent green marble, and the floor is covered with linoleum in black and white squares*



A CONVENIENTLY APPOINTED BATHROOM IN A COUNTRY HOUSE
*The relative positions for the bath, lavatory basin, and heated towel-rail are all well chosen*

WELL EQUIPPED IN MODERN STYLE

*The bath, of enclosed type, has a shower curtain that can be pulled across when desired. The walls are partly tiled and partly enamelled, and the floor is of cork carpet*

A SIMPLER TREATMENT

*The bath in this case is not enclosed, but stands on legs well clear of the floor, to facilitate cleaning. A handy bracket shelf is provided above it on the wall*

IN A BATHROOM THAT IS USED AS A DRESSING-ROOM

*On the right it has a built-in marble shelf which is very convenient*

A BATHROOM WITH FLOOR AND WALLS COVERED WITH RUBBER SHEETING

# KITCHENS

*J. C. S. Soutar, Architect*

A KITCHEN-SCULLERY WITH RANGE IN RECESS

*Washing-up needs are admirably met by the twin sinks with ample draining boards that occupy the tiled bay. Note the excellent lighting*

A WHITE KITCHEN

*With painted walls and ceiling, anthracite range in glazed tile recess, and red tile floor*

P. Morley Horder, Architect

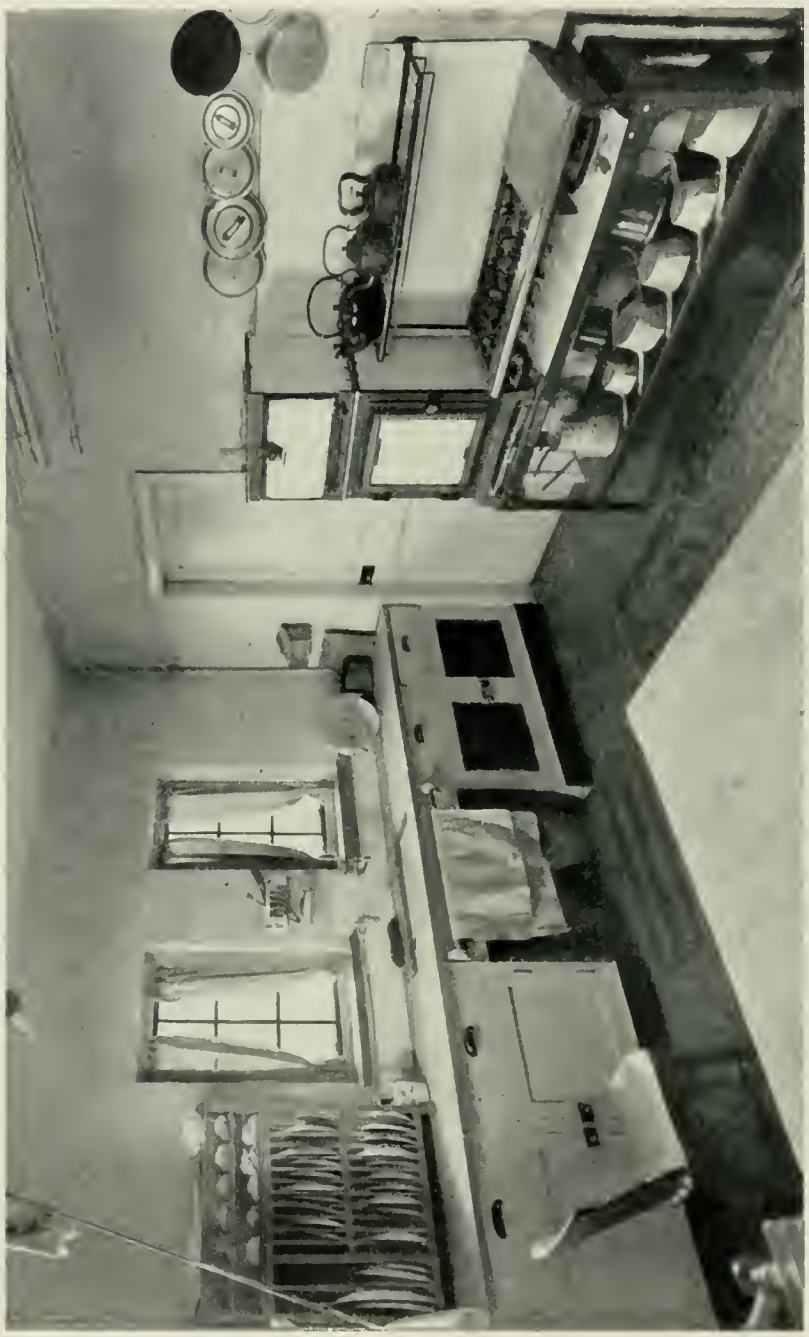
KITCHEN OF A MODERN HOUSE IN THE COUNTRY

*The walls are covered with glazed tiles, the floor is laid with red quarry tiles, and the ceiling is formed of wall-board with cover strips over the lines of jointing*

*Forsyth and Maule, Architects*

A KITCHEN-SCULLERY

*Planned and equipped as a domestic workshop, with gas cooker and independent boiler in tiled recess, and sink in a well lighted position under the window*



*Leslie Mansfield, Architect*

WELL ARRANGED AND EQUIPPED

*Very convenient is the placing of the sink with long draining-boards on either side, and equally so the modern gas cooker, standing free in a good light on the long inner wall*

*T. F. Reynolds, Architect*

A KITCHEN-SCULLERY WITH TILED FLOOR

*Note the convenient placing of a working table under the window on the left, the plate racks in the corner above the sink, and airing rack on the right*

WITH AN INDEPENDENT BOILER AND
ELECTRIC COOKER SIDE BY SIDE IN RECESS

*Holland W. Hobbiss, Architect*

IN A COUNTRY HOUSE

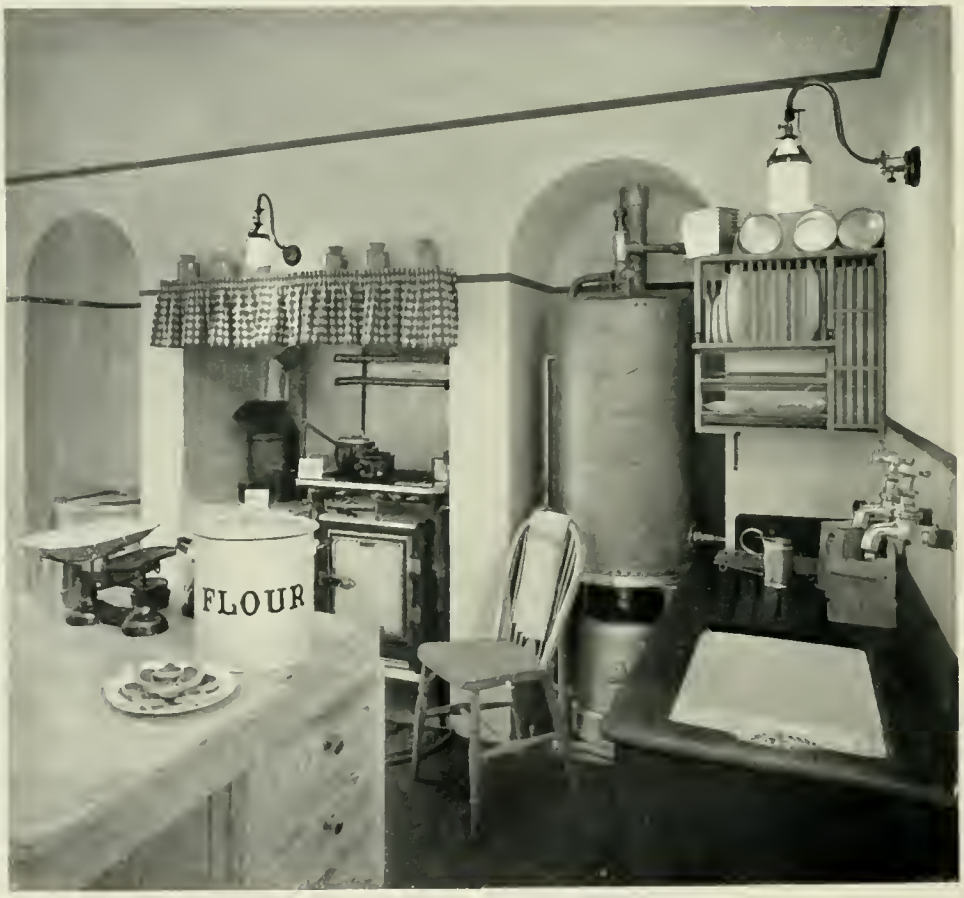
*The sinks well lighted under the long window, the range set centrally in the end wall, flanked by the "copper" and the independent boiler*

MAKING THE MOST OF A CONFINED SPACE
*On the left is a service hatch to the dining-room*

ANOTHER EXAMPLE OF A KITCHEN-SCULLERY THAT
MAKES GOOD USE OF EVERY INCH OF SPACE

COLOUR IN THE KITCHEN

*Walls and woodwork are here painted in two shades of grey, and, as a contrast, the floor is covered with a red and white chequer-pattern linoleum*




AN ALL-GAS KITCHEN-SCULLERY IN A FLAT

*With gas-heated water circulator in recess at the side of the gas cooker*

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